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BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

# MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday — October 20, 1965
1965-66 Series — No. 5

## PROGRAM*

I

The Engulfed Cathedral.....Debussy
Brad Mason, piano

II

Le pauvre laboureur.....Old French Song
The Ships of Arcady.....Michael Head
James S. Dunaway, tenor

III

Un Bel Di.....Puccini
O Mio Babbino Caro.....Puccini
Claudia Soelberg, soprano
Arthur Barnes, piano

IV

Vissi D'arte.....Puccini
Heidi McKenzie, dramatic soprano
Bonnie Goodliffe, piano

V

Concerto.....Mozart
Rondo
Kathy Kennard, clarinet
Annette Kapp, piano

VI

Trio for Clarinet, Bassoon and Piano.....Gordon Keddington
Judy Asay, clarinet
Alex Sutherland, bassoon
Jean Hall, piano

* Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

# MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Friday — October 29, 1965
1965-1966 Series — No. 6

## PROGRAM*

OPERA WORKSHOP
presents

THE MAID AS MISTRESS
(La Serva Padrona)
by Giovanni Battista Pergolesi

Doctor Pandolfo . . . . . Charles Curtis

Zerbina, His Maid. . . . . Carol Torsak

Scapin, His Servant . . . . . Paul Toscano

Scene: The apartment of Dr. Pandolfo
Directors: Gary Fisher - Paul Toscano
Accompanist: Linda Fennimore

La Serva Padrona was the beginning of a new musical form developed during the early part of the eighteenth Century, that of opera buffa. The new form stemmed from the popular comic intermezzo performed between acts of an opera seria. Plots were simple, characters few and uncomplicated; certain stock characters were much in evidence: the flippant chambermaid, the suspicious and crotchety old doctor, the blustering captain. These opera buffa maintained their popularity for easily one hundred years, mainly because they dealt with real-life situations and complications, speaking a familiar language. Arias were shorter and simpler in structure, vocal ranges were modest, and melodic lines frequently suggested folk song or popular airs.

Such is La Serva Padrona written by Giovanni Battista Pergolesi (1710-1736), first performed in 1733. The opera has had a continuing success story since it was first heard in Naples more than 200 years ago. All who hear it are delighted with its charm and nostalgic grace.

* Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

present

# AN EVENING OF CHAMBER MUSIC

with

Faculty Soloists

8:15 p.m.

Monday, November 1, 1965

RECITAL HALL

FRANKLIN S. HARRIS FINE ARTS CENTER

(1965-66 Series, No. 7)

# PROGRAM*

## I

Sonata from *Bänkelsängerlieder* ..... Anonymous (1684)

Contrapunctus I from *Art of the Fugue* ..... J. S. Bach

A Musical Banquet ..... J. H. Schein

Paduane
Galliarde
Allemande

Brass Quintet

Larry Bastian, *trumpet* — Carson Sharp, *trombone*
Douglas Wing, *trumpet* — Richard Ross, *trombone*
Brent Christensen, *French horn*

## II

Music for a While ..... Henry Purcell

Aria di Gismonda from *Ottone* ..... G. F. Handel

Helen Richards, *mezzo-soprano* — Dorothy Witt, *cello*
Darrel Stubbs, *oboe* — Arthur Barnes, *harpsichord*

## III

Sharagan and Fugue ..... Alan Hovhaness

Brass Quintet

## IV

Concertino for Two Pianos, op. 94 ..... Dmitri Shostakovich

Kay Huff, *piano one* — Diane Bastian, *piano two*

Quodlibet on American Folk Tunes ..... Ingolf Dahl

("The Fancy Blue Devil's Breakdown")

Arthur Barnes, Pat Brewer, *piano one*
Maughan McMurdie, Paul Pollei, *piano two*

## INTERMISSION

## V

Quintet in Eb major, K. 452 ..... W. A. Mozart

Largo-Allegro moderato
Larghetto
Rondo: Allegretto

Darrel Stubbs, *oboe* — Glenn Williams, *bassoon*
Ralph Laycock, *clarinet* — Richard Ballou, *French horn*

Paul Pollei, *piano*

*David Dalton, coordinator

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

# MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday — November 10, 1965
1965-1966 Series — No. 16

## PROGRAM*

I

Concerto in E-flat Major . . . . . Mozart
Allegro

Myrna South

II

Concerto in A Minor . . . . . Grieg
Allegro Moderato

Shirley Decker

III

Concerto No. 2 in C Minor . . . . . Rachmaninoff
Allegro

Brent Jones

IV

Concerto in G Major . . . . . Howard Hanson
Lento molto e molto tranquillo-Allegro deciso

Janet Pitts

Shauna Knight and Robert Smith, assisting pianists

* Jacob Bos, Coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

# DVORAK
# REQUIEM

performed by the

## ORATORIO CHOIR
and the
## SYMPHONY ORCHESTRA

John R. Halliday, *conductor*

8:15 p.m.

Wednesday and Thursday, November 17-18, 1965

CONCERT HALL
FRANKLIN S. HARRIS FINE ARTS CENTER

(1965-66 Series Nos. 19, 20)

# PROGRAM NOTES

Nineteenth Century England witnessed a remarkable development of large choral societies. The Czech composer, Antonín Dvorák (1841-1904), achieved his first outstanding success among these English choral societies with the cantata, *Stabat Mater,* in 1884. The two cantatas which followed, *The Spectre's Bride* and *Saint Ludmila,* were directly commissioned by the organizers of the Birmingham and Leeds music festivals. Since they were not as universally appealing as was the *Stabat Mater,* Dvorák had hoped with his *Mass in D Major* to achieve a similar success to that of his first cantata, but the role remained to be filled by the composer's *Requiem* (Mass for the Dead), the sketch of which was begun on New Year's Day, 1890. He continued work on Part I of the Requiem while filling engagements in Moscow, Petrograd, London and Cologne. Sketches of the second part of the work were made between May and July, 1890, at his summer cottage in Vysoka, and the whole score was completed on October 31, 1890, in Prague

The very successful world premiere of this work took place at the Birmingham Musical Festival on October 9, 1891, with the composer conducting. Numerous repeat performances followed in many European cities. It is difficult to understand why this splendid work has not had more popularity in our own area. The unaffected humanity and moral conviction of the composer succeed in creating, from the first notes and chords, the atmosphere of deep contemplation of the elemental problems of life. The principal subject, which recurs frequently throughout the work, seems to pose its mournful question as to the meaning and purpose of human existence and death. It is remarkable how many variations of form, mood and content this principal subject assumes in the course of the composition.

The monumental breadth and sustained power of the *Requiem;* the balance achieved between the thought-content and its musical expression; the fertility of the melodic, harmonic, and polyphonic invention; the mastery of form and the imaginative use of tone-color in the scoring; the disciplined concentration in basic climactic moods—all these make it not only a rewarding work for the interpreter, but above all an elevating and inspiring experience for the listener.

# TEXT TO REQUIEM OF DVORÁK

## Part I

### No. 1. CHORUS (Solo Quartet)

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis; te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem; exaudi orationem meam, ad te omnis caro veniet. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Eternal rest grant to them, O Lord, and let perpetual light shine upon them; to Thee is due a song of praise, O God in Zion, and to Thee a vow shall be paid in Jerusalem; grant my prayer; to Thee all flesh shall come. Eternal rest grant to them, O Lord, and let perpetual light shine upon them.

Kyrie eleison. Christe eleison. Kyrie eleison.

Lord, have mercy on us. Christ, have mercy on us. Lord, have mercy on us.

### No. 2. CHORUS (Soprano Solo)

In memoria aeterna erit justus, ab auditione mala non timebit.

The righteous shall be in everlasting remembrance. He shall not fear evil tidings.

### No. 3. CHORUS

Dies irae, dies illa solvet saeclum in favilla, teste David cum Sybilla.

The day of wrath, that day of grief, shall change the world to glowing ash, as David and Sibyl tell.

Quantus tremor est futurus, quando judex est venturus, cuncta stricte discussurus.

How great a quaking shall there be, when on that day the Judge shall come, to weigh man's deeds in each detail.

No. 4 CHORUS (Alto, Tenor, Bass Soli)

Tuba mirum spargens sonum per sepulchra regionum, coget omnes ante thronum.

The trumpet mighty blast shall sound, through all regions of the dead, to summon all before the throne.

Mors stupebit et natura, cum resurget creatura, judicanti responsura.

Then death and nature dazed shall be when from their graves all men shall rise, to answer to their judge's charge.

Liber scriptus proferetur, in quo totum continetur, unde mundus judicetur.

The Book of Life shall opened be, in which each smallest act is found, on which the world shall face its judge.

Judex ergo cum sedebit, quid, quid latet apparebit, nil inultum remanebit.

When then the judge shall take his place, whate'er lies hid shall come to light, no act unpunished shall remain.

Quid sum miser tunc dicturus? Quem patronum rogaturus, cum vix justus sit securus?

What then shall I, poor wretch, reply, upon what patron shall I call, when scarce the just man stands secure?

No. 5. CHORUS (Solo Quartet)

Rex tremendae majestatis, qui salvandos salvas gratis, salva me, fons pietatis.

O King of fearful majesty, who that need Thee savest free, O fount of love, my saviour be.

No. 6. (Solo Quartet)

Recordare Jesu pie, quod sum causa tuae viae, ne me perdas illa die.

Remember loving Jesus then, for me you walked your life's hard way, condemn me not on that dread day.

Quaerens me sedisti lassus, redemisti crucem passus; tantus labor non sit cassus.

In search of me you sat down weary, redeemed me on Thy cross of pain; let such great toil not be in vain.

Juste judex ultionis, donum fac remissionis ante diem rationis.

Of God's strict vengeance righteous judge, the gift of sins' forgiveness grant, ere day of full accounting fall.

Ingemisco tanquam reus, culpa rubet vultus meus; supplicanti parce Deus.

I groan as one of crime accused, with shame of sin my face is red; Thy pardon, God, I humbly beg.

Qui Mariam absolvisti, et latronem exaudisti, mihi quoque spem dedisti.

'Twas you to Mary pardon gave, 'twas you gave ear to robber's plea, 'twas you to me besides gave hope.

Preces meae non sunt dignae, sed tu, bonus, fac benigne, ne perenni cremer igne.

Unworthy are my prayerful pleas, yet in Thy goodness mercy grant, lest fire unending be my fate.

Inter oves locum praestra, et ab hoedis me sequestra, statuens in parte dextra.

Amongst Thy sheep O grant me place, and from the goats remove afar, to stand with those upon Thy right.

No. 7. CHORUS

Confutatis maledictis, flammis acribus addictis, voca me cum benedictis.

When sentence on the damned is passed, and all to piercing flames are sent, amongst the blessed call my name.

Oro supplex et acclinis, cor contritum quasi cinis, gere curam mei finis.

Abased and deeply bowed I pray, my heart full crushed as though 'twere ash, make Thine my destiny's concern.

No. 8. CHORUS (Solo Quartet)

Lacrymosa dies illa, qua resurget ex favilla judicandus homo reus.

A day of tears is that dread day, on which shall rise from ashen dust to judgment true each guilty man.

Huic ergo parce Deus, pie Jesu Domine, dona eis requiem. Amen.

Then spare this soul, O God, we pray. O loving Saviour, Jesus Lord, grant Thou to them Thy rest. Amen.

## Part II

No. 9. CHORUS (Solo Quartet)

Domine Jesu Christe! Rex gloriae! Libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu! Libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum sed signifer, sanctus Michael repraesentet eas in Lucem sanctam, quam olim Abrahae promisisti, et semini ejus.

O Lord Jesus Christ! O King of glory! Deliver the souls of all the faithful departed from the pains of hell and from the deep pit! Deliver them from the lion's mouth, that hell not swallow them up, that they fall not into darkness; but may Thy standard-bearer holy Michael speedily bring them into the holy light, which to Abraham of old Thou promised, and to his seed.

No. 10. ALTO & MALE CHORUS (Solo Quartet)

Hostias et preces tibi, Domine, laudis offerimus. Tu suscipe pro animabus illis, quarum hodie memoriam faciemus; fac eas, Domine, de morte transire ad vitam, quam olim Abrahae promisisti, et semini ejus.

Sacrifices and prayers of praise to Thee, O Lord, we offer. Receive them for those souls, whose memory on this day we keep; grant them, O Lord, to pass from death to that life which you promised to Abraham of old and to his seed.

No. 11. CHORUS (Solo Quartet)

Sanctus, sanctus, sanctus Dominus Deus Sabaoth; pleni sunt coeli et terra gloria tua.

Holy, holy, holy Lord God of hosts; heaven and earth are filled with Thy glory.

Hosanna in excelsis!

Hosanna in the highest!

Benedictus, qui venit in nome Domini. Hosanna in excelsis!

Blessed is he who comes in the name of the Lord. Hosanna in the highest!

No. 12. ALTOS & MALE CHORUS (Soprano, Alto & Tenor Soli)

Pie Jesu, Domine, dona eis requiem sempiternam.

Holy Jesus, Lord, grant them everlasting rest.

No. 13. CHORUS (Solo Quartet)

Agnus Dei, qui tollis peccata mundi, dona eis requiem.

Lamb of God, who taketh away the sins of the world, grant them rest.

Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

Lamb of God, who taketh away the sins of the world, grant them rest eternal.

Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es.

Let perpetual light shine upon them, O Lord, in the company of Thy saints forever, because Thou art forgiving.

Requiem aeternam dona eis, Domine, et lux perpeua luceat eis.

Eternal rest grant to them, O Lord, and let perpetual light shine upon them.

## SOLOISTS

| Wednesday | | Thursday |
|---|---|---|
| Linda B. Hallett | *soprano* | DeAnne B. Whiting |
| Margaret Barrett | *alto* | Christina Politis |
| Michael Suzuki | *tenor* | Wallace McCloy |
| David Noyes | *bass* | Nelden Maxfield |

## ORATORIO CHOIR PERSONNEL

Dr. John R. Halliday, *director* Michael Suzuki, *asst. director*

*First Sopranos*
Doris Belt
Lynette Chapman
Margaret Davis
Marilyn Dinger
Nina Ebeling
Jeanie Gifford
*Linda Hallett
Polly Harney
Nancy Jones
Kathleen Merrill
Sylvia Nielson
Diane Owens
Sue Porter
Renée Reber
Jan Smith
Nancy Smith
Relva Sonderegger
Virginia Strasser
Kathryn Willey
Carol Williams
Barbara Jo Wright

*First Altos*
Margaret Barrett
Kathy Brunson
Ann Chipman
Joyce Christopherson
Jill Clark
Janis Denton
Martha Fullerton
Julie Greenwood
Meg Grotting
Elaine Haws Hadfield
Karen Hoyal
Joyce Bingham Jensen
Viola Fay Jones
Carol Kirkham
Pauline Knowlden
*Wynnette Lewis
Phyllis Meredith
Pat Parsons
Carolyn Sagers
Sharon Smethurst
Nila Rae Thatcher
Helene Wood

*Second Sopranos*
Jeanette Alleman
Linda Barfuss
Karen Callister
Shirley Decker
Mary Elizabeth Ellis
Elaine Felshaw
Lucille Fullmer
Michael Gibb
Ruth Halliday
Shauna Hammond
Virginia Jensen
Martha Johns
Karen Johnson
Margaret Lee
Lyn Miller
Pat Nelson
Sue Palmer
Karen Parker
Pam Poole
Penny Samuel
Merlene Schreiner
Cherilyn Smith
Joanna Smithson
Tanya Taylor
Joalene Westenskow
Pam Winkelman
Maralee Young
Jane Ziemer

*Section Chairmen

*Second Altos*

Danetta Blackwelder
Jeannie Blackwelder
Carol Brashear
Mary Jane Davidson
Connie Jensen
Claudia Keeler
Sharon King
Miriam Lacey
Aleen Lefler
Hawley McKinney
Leota Merkley
Sue Mersereau
Reola Phelps
Bonnie Rockwell
Liz Roland
Carol Salisbury
Margaret Schreiner
Mary Anne Sharpe
Lou-Jean Shurtleff
Diane Smith
DeAnna Stapley
Kathy Stephens
*Cynthia Tuss
Chris Wright

*First Tenors*

Kendall Blanchard
Daryl Cooper
*Darrell Hunt
Paul Sampson
Kent Severe
Curt Shawcroft
Keith Stewart
Michael Suzuki
Bruce Walker

*First Bass*

Dale Call
Verne Hansen
Scott Halladay
Brent Hawks
Gary Hunter
Lowell Jamison
Gary Kerr
Robert O. Larsen
Steve Newman
David Noyes
Bob Nunn
Larry O'Donnal
*Bob Shedd
Dan Shurtiff
Ron Staheli
Dave Stokes
Roger Williams

*Second Tenors*

Glenn Birch
David Christensen
Allen Chubbs
Jim Finch
Cloy Jenkins
Conrad Johnson
Bill Redford
Lawrence A. Schreiner
Craig Sorensen
Keith Stewart
*Terry Tucker
Reed Turnbow
Joseph Wise

*Second Bass*

Ronald Acheson
Bill Ballve
Vaughn Benson
Jared Brown
*Raymond Carroll
Larry Gibson
Alan Hassell
Doug Hindmarsh
Tim Humphrey
Spencer Johnson
Nelden Maxfield
John Merrell
Mike Metcalf
Vince Miller
Garth Moore
Keith Norman
Brian Swim
David Van Alstyne

*Section Chairmen

## CHOIR OFFICERS

Vincent Miller, *president*

Robert Larsen, *vice-president*

Janett Smith, *secretary*

Pamela Poole, *treasurer*

Pauline Knowlden & Miriam Lacey, *historians*

Raymond Carroll & Darrell Hunt, *photographers*

Ronald Acheson, *publicity chairman*

Reola Phelps, *social chairman*

Anita Call & Preston Larson, *accompanists*

## ORCHESTRA PERSONNEL

Dr. Crawford Gates, *director*

*First Violins*
Bob Galbraith
Beverly Hill
Anne Beus
Diane Petty
Becky Gehring
Denise Marshall
Kathy Cundick
Mary Ann Palmer

*Second Violins*
Judy Nelson
Wynnette Jones
John McKea
Cheryln Olsen
Sylvia McClement
Anne Smith
Betty Jean Gunn
Carolyn Sappington

*Violas*
Janet Smith
Irene Hatton
Kathie Dalton
Darlene Long
Marlin Criddle
Colleen Smith

*Cellos*
Tom Case
Sylvia Hatch
Bob Englund
Diane Kirkham
Leta Boyer

*Basses*
David Ward
Vicki Enders
Anna Louise Johnson

*Flutes*
Susan Ray
Susan Johnson

*Oboes*
Martha Craig
Lynn Caylor
Jean Hall

*Clarinets*
Blaine Curtis
Robert Bowring
Bruce Sundrud

*Bassoons*
Ardith Freeman
Leland Coleman
Duane Perry

*French Horns*
Brent Christensen
Craig Munroe
Pat Smith
Ron Knudsen

*Trumpets*
Gaylord Durland
Stanley Knowles

*Trombones*
Carson Sharp
Kim Bateman
Alan Johnson

*Timpani*
Karen Baird

*Harp*
Gayle Evans

*Organ*
Preston Larson

## ORCHESTRA OFFICERS

Carl Palmer, *president*
Dan Blakeslee, *vice-president*
Mary Beth Hansen, *secretary*

Allen organ courtesy Summerhays Music Co., Salt Lake City.

## COMING EVENTS

November 29, 8:15 p.m.—Recital Hall Faculty Chamber Music Recital

December 2, 8:15 p.m.—Concert Hall Concert Band Concert

December 6, 8:15 p.m.—Concert Hall A Cappella Choir Concert

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

# MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday, . . . .
November 17, 1965

No. 21
1965-1966 Series

## PROGRAM*

Sonata No. IV in D Major . . . . . Handel
Adagio
Allegro
Larghetto
Allegro

Ann Williams, violin
Preston Larson, piano

Ballade, op. # 118, No. 3 . . . . . Brahms

Capriccio, op. # 116, No. 3 . . . . . Brahms

JoLane Laycock, piano

Sonata for Violin . . . . . Ravel
Allegretto

Wynnette Jones, violin
Ruth Thomson, piano

Pour le d'piano . . . . . Debussy
Prelude
Sarabande
Toccata

Shauna Knight, piano

* Jacob Bos, coordinator

150 11-65 FA 46599

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

OLGA GARDNER, *soprano*
NORMA ROBERTS LAMSON, *accompanist*

assisted by

Harold Laycock, *viola and violin*
Ralph Laycock, *clarinet*
Parley Belnap, *piano*

in

# FACULTY RECITAL

7:00 p.m.
Monday, Nov. 22, 1965

Recital Hall
Franklin S. Harris
Fine Arts Center

1965-66 Series No. 23

# PROGRAM

I

Oh Had I Jubal's Lyre, from *Joshua* ..... George Frederick Handel

Care Selve, from *Atlanta* ..... George Frederick Handel

Un moto di gioja ..... Wolfgang Mozart

L'amerò Sarò costante, from *Il re pastore* ..... Wolfgang Mozart

Harold Laycock, *violin*

II

Mädchenblumen, op. 22 ..... Richard Strauss

Kornblumen
Mohnblumen
Epheu
Wasserrose

III

Two Pieces for Clarinet, Viola, and Piano, op. 83 ..... Max Bruch

No. 1 A Minor *Andante*
No. 2 B Minor *Allegro con moto*

Ralph Laycock, Harold Laycock, and Parley Belnap

IV

Arriettes Oubliées ..... Claude Debussy

C'est l'extase langoureuse
Il pleure dans mon coeur
Chevaux de Bois
Aquarelle

V

La Canzone di Doretta, from *La Rondine* ..... Giacomo Puccini

Music I Heard with You ..... Richard Hageman

Dark King's Daughter ..... Bainbridge Crist

Sweet Chance ..... Michael Head

Vocalise ..... Wilbur Chenoweth

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

# MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday
1965-66 Series

November 24, 1965
No. 25

## PROGRAM*

I

Concerto in A Minor. . . . . .Grieg
Allegro Moderato
Shirley Decker

II

Concerto in G Major. . . . . Howard Hanson
Lento molto e molto tranquillo-Allegro deciso
Janet Pitts

III

Concerto No. 2 in B♭ Major, op. 83 . . . . . Brahms
Allegro non troppo
Linda Fennimore

IV

Concerto in A Minor . . . . . Schumann
Allegro affetuoso
Richard Robinson

Paul Pollei and Shauna Knight, assisting pianists

*Jacob Bos, Coordinator

150 11-65 FA 4670

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

# AN EVENING OF CHAMBER MUSIC

## with
## Faculty Soloists

Barbara Williams, *violin*
David Dalton, *viola*
Nina de Veritch, *cello*

8:15 p.m.
Monday, November 29, 1965

RECITAL HALL
FRANKLIN S. HARRIS FINE ARTS CENTER

(1965-66 Series No. 27)

PROGRAM*

Trio in Bb Major ..... Schubert

Allegro moderato
Andante
Menuetto: Allegretto
Rondo: Allegretto

Serenade in D Major, op. 8 ..... Beethoven

Marcia: Allegro
Adagio
Menuetto: Allegretto
Adagio - Scherzo: Allegro molto
Allegretto alla Polacca
Andante quasi Allegretto
Marcia: Allegro

INTERMISSION

Serenade, op. 10 ..... Dohnanyi

Marcia: Allegro
Romanza: Adagio non troppo, quasi andante
Scherzo: Vivace
Tema con variazioni: Andante con moto
Rondo: Allegro vivace

Barbara Williams, *violin*

David Dalton, *viola*

Nina de Veritch, *cello*

*David Dalton, coordinator

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

# MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday — December 1, 1965
1965-66 Series — No. 28a

## PROGRAM*

Concerto in A Minor . . . . . J. S. Bach
Allegro moderato

Beverly Hill, violin
Carolyn Sappington, piano

Concerto in A Major . . . . . Mozart
Allegro

Carolyn Sappington, violin
Beverly Hill, piano

Der Ring . . . . . Schumann
Voilo sapete, from Cavalleria Rusticana . . . . . Mascagni

Karen Smith, mezzo soprano
William Owens, piano

Bourree . . . . . B. M. Colomer

Susan Johnson, flute — Steve Skarda, clarinet
Carla Baier, oboe — Ardith Freeman, bassoon
Steve Taylor, horn

Trois Pièces Breves . . . . . Jacques Ibert
Allegro
Andante
Allegro Scherzando

Susan Ray, flute — Robert Cloward, clarinet
Jean Hall, oboe — Alex Sutherland, bassoon
Brent Christensen, horn

* Jacob Bos, coordinator

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

# CONCERT BAND

RALPH G. LAYCOCK, *director*

with

GUEST ARTISTS

Carson Sharp, *trombone*

and

The Percussion Ensemble

Robert Campbell, *director*

7:00 p.m.

Thursday, December 2, 1965

Gerrit de Jong, Jr., Concert Hall

Franklin S. Harris Fine Arts Center

(1965-66 Series No. 29)

# PROGRAM

## I

Festive Overture ..... Shostakovich-Hunsberger

Composed in 1954, it was given its American debut by the Utah Symphony under Maurice Abravanel in 1956.

## II

Overture to *La Buona Figliuola* ..... Piccini-Osterling
(The Good Daughter)

Though the followers of Piccini and Gluck forced their idols into "rival" operatic camps, the two composers respected each other greatly. It is unfortunate that the gradual swing in favor of the latter's "reformed" opera unjustly relegated the former to a relatively minor position in music history, for he was very successful in his own time and his music retains its spirit and freshness even now.

## III

Chorale and Alleluia ..... Hanson

This, his first work for symphonic band, was written in 1954 by the director of the Eastman School of Music, now recently retired. It was premiered at the convention of the American Band Masters Association in that same year.

## IV

Andante and Allegro ..... Barat-Marsteller

Carson Sharp, *trombone soloist*

Mr. Sharp, a junior majoring in music education, is also a teaching assistant in the wind instrument area. A native of Michigan, he taught at the Navy School of Music before enrolling at B.Y.U., and recently taught in the school system at Delta, Utah.

## V

Enigma Variations ..... Elgar-Slocum

Written in 1899, this set of variations illustrates the principle of "character variations" in a double, and intriguing sense. Not only is the theme treated very freely in succeeding episodes, but each variation is a portrait of one of Elgar's friends. Dr. Slocum, in transcribing the work for concert band, has selected only those variations (from among the original fourteen) which seemed best to fit the new idiom.

A brief description of the various sections follows:

*The Theme* is pliable, plastic and expressive in itself, tender and noble.

*Variation I,* (C.A.E.) is a study of the composer's wife, Caroline Alice, continuing the theme with heightened feeling.

*Variation II,* originally IV, (W.M.B.) marches in with the furious energy of the country squire, Mr. William M. Baker, a man of definite opinions and hearty emphasis at all times.

*Variation III,* originally V, (R.P.A.) takes as its subject a son of Matthew Arnold. Reed says, "He loved listening to music and adored chamber music. His alternate moods of gravity and gaiety are well depicted."

*Variation IV,* originally XI, (G.R.S.) is actually a composite. There is G.R.S. indeed, George R. Sinclair, organist of Hereford Cathedral, but there is also his bulldog Dan. It is only right that the gentleman's companion should appear here too, paddling in wayside streams, rushing and barking.

*Variation V,* originally IX, is called Nimrod, and here is another of Elgar's puns. Nimrod is the great hunter of the Bible; Hunter, in German, is Jaeger. So the subject is A. J. Jaeger, publisher, Elgar's friend and adviser. Elgar admitted this obvious identity himself. "It is," he said, "a record of a long summer evening talk, when my friend Jaeger grew nobly eloquent—as only he could—on the grandeur of Beethoven, and especially on his slow movements." The opening bears the marking *Nobilimente.*

*Variation VI,* originally XIV, the finale, carries the initials (E.D.U.) which stands for a nickname for Elgar known only to his close friends. Said to depict his struggles, his energies, the work is nevertheless worked out nonprogrammatically so that it caps the series of variations in a triumphant, broad presentation of the theme in major.

## INTERMISSION

## VI

Trilogy for Band ..... Williams

I Declamation
II Elegy
III Quickstep

The composer is one of the nation's best-known writers of serious music for the concert band. He is presently a member of the music faculty at the University of Texas.

## VII

What? ..... Tauschenberg

The Percussion Ensemble
Robert Campbell, *director*

Karen Baird — Bruce Knowles
Gar Jensen — Craig Paxman
Carl Williams

Mr. Campbell, a graduate of B.Y.U. and formerly a percussionist with the Utah Symphony, currently is completing requirements for the master's degree in music education. In addition he serves in the music theory area and as teacher of percussion.

## VIII

Three Favorite Rhythms

I *Valse*—Emperor Valse (abbreviated) ..... J. Strauss-Brown
II *March*—American Minstrels ..... Howard and Kepner
III *Reel*—The Rakes of Mallow ..... arr. by Anderson

# PERSONNEL

## Ralph G. Laycock, *director*

*Piccolo*
Helen Carey

*Flute*
*Jo Marcune
Helen Carey
RaNae Pace
Mary K. Davis
Roxene Geddes
Cathy Johnson
Suzy Johnson
Lily Meiners
Margaret Geddes

*Oboe*
*Jean Hall
Martha Oliphant
Karen Taylor
Susan Broadbent
Nancy Call
Corinne Corbitt

*English Horn*
Jean Hall

*$E_b$ Clarinet*
Ed Biggs

*$B_b$ Clarinet*
*Larry Hill
Emil Geddes
Judy Asay
Kathy Kennard
Ed Biggs
*Cheryl Oliver
J. Terry Dodds
Evan D. Harrison
Carolann Walker
Charles T. Dowis
Jan Remley
R. Alan Akin
*Bob Bowring
Judy Barton
Scott Lynn Malan
Dan Harman
Roger Wilson
Bill Bunderson
Elaine Taylor
Peggy Sue Hyatt

*Alto Clarinet*
*Mary Hodge
Sandra Bennett

*Bass Clarinet*
*R. Bruce Sundrud
Richard E. Bennett
Val B. Jones
Tomie C. Schreiber

*Contra-Bass Clarinet*
Robert H. Campbell

*Bassoon*
*Alex Sutherland
Ardith Freeman
Warren Barton

*Alto Saxophone*
*Douglas Keeler
Preston Lloyd

*Tenor Saxophone*
Ken North

*Baritone Saxophone*
Norman Hanson

*Cornet*
*Gaylord Durland
Larry Wardle
Stan Knoles
*Frederick H. Smith
Warren A. Grover
Lynn S. Jacobs
William Hassel
*Ben Gonzales
Jim Petersen
Dean Davis
Wynn Randall Witman
Bruce Barnett

*Trumpet*
*Ron Keith
Merrill B. Jenson
Gary Mercer
Dallas Richard Lowe
Jan Christensen
James Johnson

*French Horn*
*L. Brent Christensen
Ronald L. Knudsen
Linda Eicke
Donae Ricks
Linna Barton
John L. Hadlock
Stephen O. Taylor
Rita Fretwell
Joseph L. Wise
Claude Richards
Brad Mason
Ron Jenkins

*Trombone*
*Carson H. Sharp
Richard Ross
Ted E. Buttcane
Gordon Gilchrist
Annette Kapp
Michael O'Brien
Richard L. Young
Ladd Bennett

*Baritone*
*Eugene Webb
Jim Llewelyn
L. Alan Westover

*Tuba*
*James Brague
Enes Smith
Ralph Clark
Rodney E. Harris
Ray H. Thompson

*String Bass*
*Carrie Jacobs
Tim Stanley

*Timpani* N *Percussion*
*Craig W. Paxman
Karen Baird
Bruce Knowles
Gaylene Gunn
David Shaw
Gar Jensen
Carl L. Williams
Brent Laycock

*Band Officers*
James Brague, *president*
Judy Asay, *secretary*
Jean Hall, *historian*
Brent Christensen, *stage manager*
Ron Knudsen, *property manager*
Ron Hanson and Ron Keith, *publicity managers*

*Section Leaders

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

# MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Friday — December 3, 1965
1965-66 Series — No. 30

## PROGRAM*

Opera Workshop
presents excerpts from
COSI FAN TUTTI
by Wolfgang Amadeus Mozart

CAST

| | |
|---|---|
| Fiordiligi | Vivien Beecroft |
| Dorabella | Kathy Perry |
| Ferrando | David Williams |
| Guglielmo | Dean Mitchell |
| Don Alfonso | Steen Lemon |
| Despina | Mary Marsden |

Scene I Tavern
Scene II Room in Fiordiligi's and Dorabella's house
Scene III the same

Director: Duane Griffen

Cosi fan tutti was first performed at the Burgtheater in Vienna, January 26, 1790. Although it is a delightful work full of amusing situations, it was considered to be inferior to Mozart's preceding operas. Today we find it not only equal to these works but in many ways superior to them. The characterization is generally weak, but Mozart's marvelous ensembles more than compensate for any dramatic deficiencies.

The plot revolves around a bet two soldiers make with Don Alfonso, an old bachelor, to the effect that their girlfriends will remain faithful to them under any and all situations. Don Alfonso leads the girls to believe that the two soldiers have to leave for foreign duty, then brings back the boys (in disguises) to woo each other's girl.

The performance today consists of an abridgement of the opera.

Jacob Bos, coordinator

150 12-65 FA 46871

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

# A CAPPELLA CHOIR

RALPH WOODWARD, conductor

## In A Concert Appropriate to the Christmas Season

8:15 p.m.
Monday, December 6, 1965

Gerrit de Jong, Jr., Concert Hall
Franklin S. Harris Fine Arts Center

(1965-66 Series No. 32)

# PROGRAM

A Cappella Theme ..... Robert Cundick

*For my soul delighteth in the song of the heart; yea, the song of the righteous is a prayer unto me, and it shall be answered with a blessing upon their heads.* (Doctrine and Covenants, Sec. 25, Verse 12)

## I

Sing Unto the Lord ..... Hugo Distler

Hodie, Christus natus est ..... Luca Marenzio

*On this day Christ was born;*
*On this day the Saviour appeared;*
*On this day the Angels sing on Earth, and the Archangels rejoice.*
*On this day exult the just, and say:*
*Glory to God in the highest.*

Ab Oriente ..... Jacob Handl

*From Eastern lands afar there came wise men to Bethlehem, that they might adore the Lord; and when they had opened their treasures, they presented unto Him precious offerings; gold, as to a mighty ruler; incense, as to the true God; myrrh, as figure of His burial, alleluia.*

Three Choral Songs for Christmas ..... Michael Praetorius

In dulci jubilo (Good Christian Men, Rejoice)
Lobt Gott ihr Christen allzugleich (Praise God Who Watches O'er Us All)
Puer nobis nascitur (Unto Us Is Born a Child)

Conducted by Roger Miller

## II

Two Christmas Songs for Contralto, Viola, and Piano ..... Johannes Brahms

Gestillte Sehnsucht
Geistliches Weigenlied

Cynthia Williams, *contralto;* Harold Laycock, *viola;* Diane Bastian, *piano*

Diane Bastian, *piano*

## III

Virga, Jesse Floruit ..... Anton Bruckner

*The Rod of Jesse hath blossomed: a virgin hath brought forth One Who was born God and man: God hath given back peace to man, reconciling the lowest with the highest to Himself.*

The Shepherds Had an Angel ..... Maurice Besly
Karen Ottesen, *soprano;* Jean Hall, *English Horn;* and Choir

A Spotless Rose ..... Herbert Howells
Arden Hopkin, *baritone,* and Choir

INTERMISSION

IV

Make We Joy Now in This Fest .... arr. by William Walton (English)

Ya viene la vieja ..... arr. by Alice Parker and Robert Shaw (Spanish)
*Here comes the old lady with a little gift; it seems so much to her that she takes some of it away. Little green leaves, lemon leaves, the Virgin Mary, Mother of the Saviour. Here come the Kings through the desert, and they bring the Child a real tower. Here come the Kings down this road, and they bring to the Child sweet-cakes in wine.*

Il est né, le divin Enfant ..... arr. by Robert Wetzler (French)
*He is born, see the Child divine. Sound the oboe, play the bagpipes.*

Joululaulu (Christmas Song) ..... Leevi Madetoja
arr. by Woodward (Finnish)
*Throw away all your everyday cares;*
*Let your youth spring forth.*
*Blessed Christmas recalls to mind*
*Memories of the past.*
*Who can be cold now when winter expels*
*A mild warm tender breath*
*Which dissolves the ice in my heart?*
Roy King, *tenor,* and Choir

Two German Folksongs for Christmas ..... arr. by Rudolf Müller
Susani
*From Heaven high the Angels come- Ei-a! Ei-a! Susani, susani, susani.*
*Come, pipe and play, come sing and dance! Alleluja, alleluja.*
*Sing of Jesus and Mary, too.*

Laufet, ihr Hirten
*Hasten, ye shepherds, hurry together! Take shaums and fifes with thee, and run with joyful sound to the manger in Bethlehem.*
Martha Craig, *oboe,* and Choir

Silent Night ..... arr. by Malcolm Sargent

## CHOIR PERSONNEL

Dr. Ralph Woodward, *conductor*
Roger Miller, *graduate assistant*

*First Sopranos*
Lois Cagle
Linda Call
Betty Child
Jessie Gibb
Carol Goodson
Jeni Smith
Shirley Smurthwaite
Andrea Watkins

*Second Sopranos*
Judy Andersen
Eleanor Capson*
Marilyn Cloward
Beth Groberg
Karen Hodson
Carol Keddington
Karen Ottesen
Karen Smith

*First Altos*
Bonnie Fae Andersen
Bonnie Baer
Trish Christensen
Marcie Conn
Arlene Jones
Shauna Knight*
Kathy Nelson
Joan Porter

*Second Altos*
Bonnie Jean Anderson
Kathe Callister
JoAn Gedge
Sidney Howk
Jacki Lowrance
Kathleen Maughan
Patricia O'Brien
Cynthia Williams

*First Tenors*
Stephen Boyd
Evan Call
Ashley Cooper
Wallace McCloy*
Lary Walker
Rulon Wistisen
Des Yarrington

*Second Tenors*
Hal J. Allen
Stephen Broadhead
Stephen Chase
Jim Dunaway
David Higginson
Roy L. King
Clyde Luke
Wes Matheson

*First Basses*
Brent Farley
Wilfred Griggs
Robert Keeler
David Kest
Kent Price
Ron Richardson
Scott Seamons
Ron Wickman

*Second Basses*
Karl Barton
Ben Donoho
Gordon Harkness
Arden Hopkin
Roger Miller*
Dale Robertson
Jon Shindurling

*Section Leaders

## CHOIR OFFICERS

Robert Keeler, *president*
Karen Ottesen, *secretary-treasurer*
Beth Groberg, *social chairman*
Ron Wickman, *publicity chairman*
Kathe Callister and
Clyde Luke, *wardrobe chairmen*
Karen Smith, *historian*
Stephen Broadhead, *riser chairman*
Shirley Smurthwaite, *councilman*

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

# AN EVENING OF CHAMBER MUSIC

8:15 p.m.

Wednesday, December 8, 1965

Provo L.D.S. Tabernacle

1965-66 Series No. 35

# PROGRAM*

Chorale Toccata on *Ein Feste Burg* ..... Paul Muller
*Organ, Two Trumpets, Two Trombones*
Bonnie Goodlife, *Organ*

Toccata in D minor (Dorian) ..... J. S. Bach
Bonnie Goodlife, *Organ*

Kirchensonata in F major ..... Joseph Haas
Robert Galbraith, *Violin* Bonnie Goodlife, *Organ*

Chorale Fantasia on *Christ the Lord Is Risen Today* ..... Flor Peeters
*Organ, Two Trumpets, Two Trombones*
Claire Hendrix, *Organ*

Fugue ..... Arthur Honegger

Chorale Prelude on *How Brightly Shines the Morning Star* ..... Flor Peeters
Claire Hendrix, *Organ*

INTERMISSION

Requiem ..... David Popper
Janene Lamb, *Cello* Cheryl Schow, *Cello*
Dorothy Witt, *Cello* Marybeth Reynolds, *Organ*

De Profundis ..... Gardner Read
Carson Sharp, *Trombone* Marybeth Reynolds, *Organ*

Finale from *Sonata on the Ninety-Fourth Psalm* ..... Julius Reubke
Benedictus ..... Max Reger
Preston Larson, *Organ*

Poeme Heroique ..... Marcel Dupre
*Organ, Three Trumpets, Three Trombones,* and *Field Drum*
Preston Larson, *Organ*

*Brasses* and *Percussion*

Trumpets: Robert Bray, Gaylord Durland, Fred Smith
Trombones: Michael Bryan, Ted Buttcane, Carson Sharp
Field Drum: Karen Baird

* David Dalton, *Coordinator*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

CYNTHIA WILLIAMS, *contralto*

student of Dr. John R. Halliday

assisted by

Diane Bastian, *piano*

Dr. Harold R. Laycock, *viola*

in

# GRADUATE RECITAL

7:00 p.m.

Thursday, December 9, 1965

Franklin and Florence Jepperson Madsen
Recital Hall
Franklin S. Harris
Fine Arts Center

1965-66 Series No. 36

# PROGRAM

## I

Art Thou Troubled, from *Rodelinda* ..... George Frederick Handel

Blow, Blow Thou Winter Wind ..... Dr. Thomas Augustine Arne

Drink to Me Only with Thine Eyes ..... Colonel Mellish
(Arranged by Roger Quilter)

Come, Let's Be Merry ..... Old English

## II

Le temps des lilas ..... Ernest Chausson

L'invitation au voyage ..... Henri Duparc

La chevelure ..... Claude Debussy

Bonjour, Suzon ..... Léo Delibes

## III

Two Songs, op. 91 (for Contralto, Viola, and Piano) ..... Johannes Brahms
Gestillte Sehnsucht
Geistliches Wiegenlied

Ständchen ..... Richard Strauss

Zueignung ..... Richard Strauss

## IV

Un Sospiro ..... Franz Liszt
Diane Bastian

## V

O don fatale, from *Don Carlos* ..... Giuseppe Verdi

## VI

Wailie, Wailie ..... Tom Scott

Witness ..... Negro Spiritual
(Arranged by Hall Johnson)

Sweet Chance, That Led My Steps Abroad ..... Michael Head

At the Well ..... Richard Hageman

250 12-65 FA 46693

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

ROY L. KING, *tenor*

student of Brandt Curtis
*assisted by*
Bonnie Lauper Goodlife, *piano*

in

# RECITAL OF FINNISH SONGS

7:00 p.m.
Monday, December 13, 1965

Franklin and Florence Jepperson Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1965-66 Series No. 38

# PROGRAM NOTES

*Yrjö Kilpinen* (1892-1959) is Finland's first and foremost master of the lied form, though he has also written some instrumental and chamber music. In this genre, Kilpinen has made a valuable contribution, one which gained international recognition for him. He began his studies at the Helsinki Institute of Music and later continued them in Vienna under Heuberger in 1910 and in Berlin in 1913 under O. Taubmann and Paul Juon. In the course of inspirational composing he produced over seven hundred songs which probably quantitatively surpassed that of any other composer and which in regard to artistic quality must be estimated at a very high level. In Songs of the Fells, Kilpinen takes his eagle's flight behind the mountains into a dim remoteness to the corners of Lappland where the Northern Lights excite the wintery sky in a spectacular grandeur. In these songs the composer's eloquence unites the power of pathos and lyric warmth.

*Leevi Madetoja* (1887-1947) was born in the Far North, on the coast of the Gulf of Bothnia, and the loneliness and brooding silence of the vast plains of his native province have been transmitted into his most famous opera, *Pohjalaisia* (The Bothnians) which he wrote in 1924. He graduated with his baccalaureate fro mthe University of Helsinki and then made his first trip to France to study with Vincent d'Indy. Later he continued his studies in Vienna as a pupil of Robert Fuchs. Among Madetoja's instrumental compositions are three symphonies, many symphonic poems, and many overtures. Of his choral works the over forty compositions for male chorus are among the bright jewels of choral repertory. *Lintu sininen* is from his song cycle *Syksy* (Autumn) which has gained recognition throughout Europe.

*Toivo Kuula* (1883-1918) brought to Finnish concert music the vehemence and brooding passion of his native South Ostrobothnia. Having come from a humble home, Kuula was forced to interrupt his studies in Helsinki for lack of money but later resumed them at the Helsinki Conservatory after composing his first cantata. Sojourns in Italy and Paris for study acquainted him with the latest trends in composition. French impressionism influenced him in particular, enriching his tonal palette. Death suddenly and violently cut him down before his thirty-fifth birthday and before he could fulfill all the high hopes he had raised. Of his many songs *Kesayö kirkkomaalla* and *Epilogi* stand out as supreme examples of his musical genius.

*Martti Turunen* (b. 1902) ranks as the central figure in contemporary Finnish choral life. He was long the conductor of the Helsinki University Male Chorus which has toured across the continent and on two occasions toured North America. Prof. Turunen presently holds the post of executive director of an organization maintained to protect composers' copyrights and collect royalties. He is also the president of the Finnish league of Singers and Musicians. His creative output consists primarily of choral works. *Kirjekyybkynen* (Carrier Pigeon) is his most well known song cycle.

*Jean Sibelius* (1865-1957) is the great master of Finnish music. He was born at Hämeenlinna on December 8, 1865; one hundred years ago. After finishing his course of studies at the Helsinki Institute of Music under the auspices of Martin Wegelius, Sibelius traveled abroad for further training. In Berlin he was a pupil of A. Becker, and in Vienna, a year later, he studied with Robert Fuchs and Karl Goldmark. In his youth Sibelius seriously studied the violin with his eye focussed on a career as a concert Virtuoso, and the concerto he wrote for his own instrument ranks among the most important in the modern repertory. In addition to the seven symphonies, overtures, tone poems, and other orchestral works Sibelius composed many interesting and exciting songs. Of his most famous songs the six on this program excel in popularity with the great artists in all parts of the world. Jean Sibelius is at present recognized as one of the greatest composers of our times. He was honorary member of numerous art societies and associations at home and abroad and was awarded honorary doctorates by the Universities of Heidelberg, Yale and Helsinki.

# PROGRAM

Songs of the Fells ..... Yrjö Kilpinen

1. To the Song
2. Come, Oh Wave
3. The Fen
4. Summer Song

Lintu sininen ..... Leevi Madetoja

Kesäyö kirkkomaalla ..... Toivo Kuula

Epilogi ..... Toivo Kuula

Kirjekyyhkynen ..... Martti Turunen

1. Kirjekyyhkynen
2. Pesä
3. Iltahartaus

## Intermission

Finlandia ..... Jean Sibelius

piano solo

Songs ..... Jean Sibelius

Svarta rosor*

Timantti hangella

Norden*

Lastu lainehilla

Den första kyssen*

Illalle

*These songs are sung in Swedish

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

# UNIVERSITY CHORALE

Kurt Weinzinger, conductor

Bonnie Goodliffe, accompanist

8:15 p.m.

Monday, December 13, 1965

Gerrit de Jong, Jr., Concert Hall

Franklin S. Harris Fine Arts Center

(1965-66 Series No. 39)

# PROGRAM

Brother James' Air ..... arr. by Gordon Jacob

Let All Mortal Flesh Keep Silence ..... Gustav Holst

Turn Back O Man ..... Gustav Holst

We Give Thanks ..... Gladys B. Bush

Te Deum ..... Gustav Holst

Lo, How a Rose E'er Blooming ..... Michael Praetorius

Carol of the Drum ..... Katherine K. Davis

Deo Gracias ..... Benjamin Britten

Song of Human Rights ..... Howard Hanson

America, the Beautiful ..... Samuel A. Ward
arr. by Harry R. Wilson

Robin Loves Me ..... Adam de la Hâle

Six Folk Songs ..... Johannes Brahms
I'd Enter Your Garden
The Fiddler
How Sad Flow the Streams
At Night
Awake, Awake

Four Slovak Folksongs ..... Béla Bartók
The Hapless Maiden
Where the Alps Soar So Free
Food and Drink's Your Only Pleasure
Bagpipes Are A-playing

Come Where My Love Lies Dreaming ..... Stephen C. Foster
arr. by James A. Riddel
Michael VanWert, *soloist*

She Walks in Beauty ..... David Foltz

Soldier's Chorus from *Faust* ..... Charles Gounod

Neighbor's Chorus from *La jolie Parfumeuse* ..... Jacques Offenbach

# CHOIR PERSONNEL

Kurt Weinzinger, conductor

*Sopranos*

Anderson, Marilyn
Barr, Susan
Black, Edna
Brennan, Marilyn
Butterfield, Judy
Carr, Norma
Cundy, Sharon
Christensen, Sandra
Dunn, Susan
Farnsworth, Linda
Fitzjarrell, Roberta
Francis, Camille
Gordon, Barbara
George, Deanna
Gibb, Edith
Green, Marcia
Grow, Sondra
Grimes, Judith
Grover, Linda
Gertsch, Carolyn
Hallack, Ludmila
Hammond, Shannon
Hanson, Arlene
Harker, Eva
Harris, Joana
Hoem, Deann
Harper, Ardith
Hay, Linda
Hilton, Susanne
Jensen, Eileen
Jones, Janet
Jiacoletti, Phyletta
Johnson, Marian
Judd, Marsha
Lafferty, Kathleen
Lanford, Marie
Lafontain, Margret
Maughan, Karen
McClellan, Luanne
Moore, Carma
Martin, Carlene
Matheny, Vicki
McQueen, Paula
Moody, Beth
Muceuse, Lynda
Nelson, Louana
Noble, Darla
Neve, Janet
Petrone, Linda
Reid, Lynda
Richards, Sandra
Richins, Wendy
Rolf, Jaqueline
Rosehan, Susan
Rounds, Carolyn
Smith, Carol
Smith, Carolyn
Southworth, Nickie
Stout, Janet
Stone, Mardonne
Sauer, Barbara
Strong, Corrine
Taylor, Carolyn
Tracey, Inez
Tuckett, Brenda
Tuella, Ilene
Turner, Judith
Unbedacht, Beverly
Vanderstek, Jennifer
Vonharten, Toni
Welcker, Michelle
Whitlock, Jeanne
Wiborny, Helga
Wilson, Diane
Willis, Lou Jean
Winters, Margaret
Zindel, Polly

*Altos*

Allan, Norma
Arp, Lillian
Ashton, Wendy
Baker, Lauralie
Barrus, Carol
Bartschi, Susan
Bates, Linda
Benson, Hazel
Bond, Deanna
Broderick, Marcia
Brown, Joanne
Burkhart, Karla
Browning, Karen
Burrup, Dixie
Bushnell, Jennie
Call, Dora
Cass, Barbara
Chamberlain, Bonnie
Charlson, Juliet
Cluff, Lorraine
Collins, Mary Ann
Compton, Janet
Corley, Cheryl
Cornwall, Ellen
Davey, Jean
Davidson, Janet
Davis, Jane
Dejuncker, Velma
Donga, Beverly
Fehlberg, Rosamunde
Gilbert, Diane
Goodwin, Rhoda
Hansen, Chere
Hardy, Marynne
Hecker, Angela
Hermansen, Carol
Hofstedt, Kristine
Johnson, Judy
Johnson, Margaret
Johnson, Rita
Kemsely, Connie
Knudson, Linda
Lewis, Cynthia
Lewis, Karen
Lewis, Nancy
Lilya, Lee
Lundwall, Cherilyn
Luther, Laura
Marsden, Elizabeth
Masters, Marci
Southworth, Sandra

*Basses*

Allred, Mckell
Anderson, Bradley
Andrews, Douglas A.
Archibald, David
Barfuss, Emer
Bartlett, James
Blonquist, Noel
Brooks, Thomas
Boulter, Larry
Carlson, Albert
Carlson, Ronald
Davis, Dave
Evans, Denton
Gilbert, Jack
Goodrich, Keith
Grover, Robert
Hackett, Ronald
Hardy, Dean
Harris, Lorin
Hatch, William
Jetter, Robert
Jones, Brent
Jorgenson, Max
Levitre, David
Logie, Arnold
Longmore, Dean
Marek, Edward
Plehn, Mark
Pratt, John
Rainer, John
Sabourin, Jon
Seiter, Steven
Shields, Fredrick
Smith, James
Thomas, Harry
Wright, Chadwin

*Tenors*

Baxter, Thomas
Borough, Charles
Broadbent, Ray
Campbell, Dennis
Croft, Douglas
Conrad, Howard

Cowley, Shirl
Earp, John
Harris, Rodney
Hayes, Elwyn
Lewis, Corwin
Long, Robert
Probst, Lynn
Plunkett, Joyce
Rice, Neil
Rigaud, Jeanoclaude
Smith, Jack
South, Barry
Thompson, Clifford, Jr.
Thornock, Dean
Tucker, Jeanne
VanWert, Michael
Visker, Darwin
Williams, Jerry

## CHOIR OFFICERS

Michael VanWert, *president*
Chadwin Wright, *vice-president*
Ann Marsden, *treasurer*
Margot Walker and
Jeanoclaude Rigaud, *social chairman*
Douglas Andrews, *secretary*

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

# Christmas Music at Midday

12:10 p.m.

Wednesday, December 15, 1965

Bent F. Larsen Art Gallery

Franklin S. Harris Fine Arts Center

(1965-66 Series No. 40)

PROGRAM

I

A Mighty Fortress Is Our God ..... Luther

Now Thank We All Our God ..... Gruber

*Trombone Quartet*

Carson Sharp — Kim Bateman
Richard Ross — Alan Johnson

II

Three Medieval Plainchants

Processional: Ex Sion
Hymn: Christe Redemptor Omnium
Recessional: Puer Natus in Bethlehem

Gregorian Choir
J. Michael Stewart, *cantor*

III

Hodie, Christus natus est ..... Marenzio

Susani ..... arr. Müller

Laufet, ihr Hirten ..... arr. Müller

Il est né, le divin enfant ..... arr. Wetzler

A Cappella Choir
Ralph Woodward, *conductor*

IV

Whit as a Lilie Was Her Face ..... Dowland

Coventry Carol ..... Old English Carol

Angels Heard On High ..... Old French Carol

Greensleeves ..... Old English Carol

*Broken Consort*

| *Viola de gambas* | *Recorders* | *Harpsichord* |
|---|---|---|
| Tenor: Diane Kirkham | Linda Thurman | Troy Newville |
| Bass: Dorothy Witt | Douglas Keeler | |
| | Michael Stewart | |
| | Keith Loraine | |

V

Christmas Fantasy ..... arr. Campbell

Percussion Ensemble
Robert Campbell, *director*

Karen Baird
Craig Paxman
Gaylene Gunn
Gar Jensen
Carl Williams

VI

The Childhood of Christ ..... Berlioz

Scene: Stable at Bethlehem

See, Darling Child
Julie Judd, as Mary
Steen Lemon, as Joseph

Thou Must Leave Thy Lowly Dwelling
Opera Workshop Chorus
Susan Broadbent, *accompanist*
Brandt Curtis, *director*

VII

Gloria in Excelsis ..... Jolley

Oratio Choir
John R. Halliday, *conductor*

Brass and Percussion Ensemble
Carson Sharp, *coach*

*Trumpets*
Douglas Wing
Robert Bray
Fred Smith

*Trombones*
Carson Sharp
Richard Ross
Kim Bateman

*Timpani*
Robert Campbell
*Percussion*
Karen Baird

VIII

Beautiful Savior (Crusader's Hymn) ..... arr. Wheelright

Gloria in Excelsis ..... French Carol

Everyone Who Likes Christmas ..... Patricia Metten

Children's Chorus
Margaret Woodward, *conductor*

*Jacob Bos, *coordinator*

MERRY CHRISTMAS

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

# MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Friday January 7

1965-66 Series No. 43

## PROGRAM*

Canon and Fugue in A Minor . . . . . J.S. Bach

| Violin I | Violin II |
|---|---|
| Alyson Funk | Cheryln Olson |
| Ann Williams | Darlene Cook |

Anna Louise Johnson, piano

Concerto in A Minor . . . . . Bach
Allegro
John W. McKoa, violin
Kay Starr Thompson, piano

Concerto for Oboe . . . . . Haydn
Martha Craig, oboe

O del mio amato ben . . . . . Donaudy
At the Well . . . . . Hageman
Elizabeth Gammell, soprano
Bonnie Goodliffe, piano

Nocturne in C# Minor, op. 27, no. 1 . . . . . Chopin
Christy Arnold, piano

Concerto . . . . . Addison
II Adagio Misterioso
Douglas Wing, trumpet
Ruth Thomson, piano

Sonata in A Major for Violin and Piano . . . . . Mozart
Karen Lynn, violin
Anita Call, piano

*Jacob Bos, coordinator

150 1-66 FA 47409

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

KURT WEINZINGER, *baritone*

assisted by
Bonnie Goodliffe, *piano*

in

# FACULTY RECITAL

8:15 p.m.
Thursday, January 6, 1966

Franklin and Florence Jepperson Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1965-66 Series, No. 44

# PROGRAM

## I

## An die ferne Geliebte, op. 98 ..... Ludwig van Beethoven
## (To the Distant Beloved)

Poems by A. Jeitteles
English Translation by Dr. Theodore Baker

From the mountain wing my gazes
Toward a far-off azure bound,
Seeking thro' o'erspreading hazes
Where I thee, beloved, found.
Far from thee my way is turning,
Hill and valley lie between,
Parting us and our fond yearning,
All our joy and all our pain.
Ah, my gazes aimless wander,
That for thee so warmly glow,
And my singing I but squander
On the void that parts us now.
Is there naught that still can find thee,
Bear my heart afar to thine?
Then in song will I remind thee
How in loneliness I pine.
For a song of love disdaineth
Weary miles and weary hours,
And a loving heart attaineth
What a loving heart empow'rs.

Where the mountains arise, under lowering skies,
Peeping thro' air,
Where the sunset is red, where the clouds overspread,
Would I were there!
In that slumberous vale
Pain or woe ne'er may dwell.
On rocky stair where the primroses sleep,
Wooing winds lightly sweep,
Would I were there!
To the shadowy grove
Drive me longing and love, lonely despair.
Ah, I ne'er would away,
If with thee I might stay,
Stay with thee e'er Stay with thee e'er!

Cloudlet, sailing on above me,
And thou tiny rill below,
Should ye meet her who doth love me,
Bear my greeting as ye go!
Ye, oh cloudlets, if she wanders
Musing in the lonesome dale,
Let my image greet her yonder
From your airy, skyborne veil.
Should she linger near the bushes
Bared by autumn winds forlorn,
Tell her how my sorrow crushes,
Tell her, birdlings, how I mourn.

Western breezes, onward hieing,
To my lov'd one waft ye low,
As it falters, all my sighing,
Like the sun's departing glow.
Whisper all my love and yearning,
Tell her, tiny rill below,
She may view, in thee returning,
How my tears do ever flow!

Clouds beyond the mountains faring,
Birds that pass in merry flight,
To my love are they repairing:
Take me, too, on pinions light!
And the wanton western breezes
Shall caress thy cheek and breast,
Fondly toying with thy tresses:
Fain I'd share their joyous quest!
Toward my love yon brooklet floweth
Ever down the mountain way;
When her face thy mirror showeth,
Then flow back without delay!

Fair Maytime is coming, the meadows are gay
Where wandering breezes are wooing today,
And murmurous brooklets are welling.
The swallow returns to her home in the eves,
The bow'r of her bridal now busily weaves;
For love she would build her a dwelling.
Unweariedly flitting now here and now there,
Soft lining she still to the bridebed doth bear,
Warm fleece for the wee ones awaited;
Now live they so faithful together, the twain,
What Winter had parted, now May joins again,
For lovers then lightly are mated.
Fair Maytime is coming, the meadows are gay,
Where wandering breezes are wooing today;
I only must bide in my station;
Tho' elsewhere all lovers in Springtide delight,
Our hearts ever lonely no spring may unite,
And tears are their sole consolation.

Take my songs, of love the flower,
That for thee, mine own, I sing;
Sing them o'er in evening hours,
While the tender lute doth ring.
When the twilight glow is waning
On the calm blue lake so bright,
And its parting ray is shining
Over yonder mountain-height,

And thou sing'st what love inspireth
In my overflowing breast,
Naught sublime therein desireth,
Naught save yearning there confess'd:
Surely then my song regaineth
All we lost in lonely hours,
And a loving heart attaineth
What a loving heart empow'rs.

II

## Dichterliebe, op. 48 ..... Robert Schumann
## (A Poet's Love)

Poems by Heinrich Heine
English Translation by Percy Pinkerton

'Twas in the glorious month of May,
When pretty buds were breaking
That first within my bosom
I felt love's fire awaking.
'Twas in the Maytime when the birds
All sang in joyous fashion,
That unto her I told it,
My love and burning passion.

From out these teardrops burning
Shall beautiful flowers arise;
Like nightingale's sweet music
Shall sound to thee my sighs.
And if thou but love me, dearest,
To thee all flow'rs I'll bring,
While beneath thy windows so sweetly
The nightingale shall sing.

The rose and the lily, the sun and the dove.
Oh, I loved them all once with a perfect love;
But I love them no more, I love her alone.
Oh! the sweetest, the neatest, the fairest, the rarest!
Within her heart my heart reposes,
The lily is she, and the rose of roses;
Oh, she is the sweetest, and she is the neatest,
I love her the fairest, the rarest!

Love, when I gaze into thine eyes,
My deepest sorrow swiftly dies;
But when I kiss thy mouth so sweet,
My cure belov'd is all complete.
Oh, when I lean upon thy breast,
In heav'n itself I seem to rest;
Yet when thou say'st: "I love thee so,"
The tears, the bitter tears must flow.

My soul will I hide in secret,
In the lily's chalice so rare;
The lily herself shall chant it,
This song to my lady fair.
My song shall tremble and quiver,
Like the kiss, the burning kiss,
Her lovely lips once gave me
Long since, in an hour of bliss!

In the Rhine, the Rhine's sacred waters,
As in a glass there is shown
The city's vast cathedral,
Of great and holy Cologne.
And there enshrin'd in a picture
On leather of gold you may see,
That in my life of darkness,
Oft sweetly has shown to me.
And the angels hover and roses
Around Our Lady there;
Her eyes and her features
Are those of my lady so fair!

I murmur not, tho e'en this heart should break;
Love now for ever lost!
I murmur not;
Tho' thou doest blaze amid thy diamonds bright,
No ray can pierce thy spirit's darkest night!
I murmur not, tho e'en this heart should break!
Thy form in dreams did hover:
'Twas blackest night that all thy soul did cover;
I saw the viper thay devours thy heart,
And then I knew how wretched, love, thou art!
I murmur not! I murmur not!

And oh! if the flow'rets but knew it,
How deep the wound at my heart,
With me would they be weeping,
To heal its bitter smart,
The nightingales, if they knew it,
That I was mournful and sad,
They'd strive with music to cheer me
With songs so blithe and glad.
And if thew knew my sorrow,
The glittering stars on high,
I think that, to bring me solace,
They'd leave the spacious sky.
Yet all these never may know it;
One only can heal the smart;
'Tis she herself, who wounded,
Who wounded thus my heart.

The flutes and fiddles are sounding;
The trumpets noisily blare;
As now at the wedding, dances
My own heart's beloved there.
Oh, loud the din and the droning
Of drum and of fife so shrill;
And still the angels are moaning,

Are bitterly weeping still!
When once again I hear it,
The song she sang to me,
My heart is well nigh broken
With boundless misery.
And swift to the lonely forest
I haste with all my woe,
'Tis there on hights deserted,
My burning tears do flow.

A youth, he loves a maiden,
But she loves another instead;
That other loves another;
And duly with her he wed.
The maid is vex'd and marries
Without the least delay,
The first man that comes across her;
The lad's in a sorry way.
'Tis always the same old story;
And yet 'tis ever new;
The last to whom it's happen'd
His heart will break in two.

This glimmering summer morning
Here thro', the garden I stray;
The flowers all whisper and murmur;
Silent I pass on my way.
The flowers all murmur and whisper;
My face in pity they scan:
"Nay, be not wrath with our sister,
Oh! sorrowful, palefac'd man!"

In dreams I wept, beloved;
Me-thought thou wert laid in the tomb,
And still the tears, when I waken'd
Fell yet from mine eyes in gloom.
In dreams I wept beloved,
Me-thought thou hadst gone from me;
When I awake, yet I sorrow'd
And wept, ah' bitterly!
In dreams I wept, beloved,
I dreamt thou wert kind as of yore;
When I awoke, yet the torrent
Flow'd as it flow'd before.

At night-time, when dreaming I behold
Thy face that, all smiling, there doth
greet me,
Then, sobbing at thy feet I fall
For love again entreat thee.
Thy sorrowful eyes gaze into mine.
The long-lost days of our love recalling;
And from those radiant eyes I see
The pearly teardrops falling.

Then dost thou whisper a tender word.
And giv'st me a branch of the Cypress;
Then I awake,
And the branch is blurred,
The word have I forgotten!

From out a world enchanted
There waves a snow-white hand
Ther's singing and ther's ringing
Glad songs of fairyland.
Where radiant flow'rs all blossom
At golden eventide
While each with love is burning
As might a beauteous bride.
And all the green boughs murmur
Strange old-world melodies
The birds their song are sining,
'Tis borne upon the breeze.
And through the mist of evening
Strange phantom pictures gleam
Where ghostly groups are dancing
Beside a moonlit stream.
And lurid sparks are flashing
From branch and leaf and blade,
And elfin lights are darting
A-down the darksome glade.
And from the rocky mountains
The silvry fountain fall
When stand in gloomy silence
The waving pinetrees tall.
Ah! would that I were yonder
How blest my heart would be!
In that bright land I'd wander
So joyful and so free!
Oh! oft that land of splendor
Appears to me in dreams,
But with the light of morning
An empty bubble seems!

The evil dreams and troubled
The wicked songs beside,
We'll bury now, so bring me
Coffin both deep and wide.
I'll lay there much within it
But what I'll tell to none;
The coffin must be larger
Than Heidelberg's great vat;
And bring me a bier to match it;
Each plank must be of pine;
And longer than the bridge is
At Mainz upon the Rhine.
And bring me then twelve giants
More mighty of limb, I ween,
Than was the stalwart Christoph,
Whose shrine at Koeln is seen.
These twelve they shall bear the coffin
And sink it below the sea.
For such a mighty coffin
A mighty grave should be.
Know ye then, why this coffin
So heavy now doth prove?
I've laid there all my sorrow,
I've laid there all my love.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

# WOMEN'S CHORUS

Maughan McMurdie, conductor

8:15 p.m.
Monday, January 10, 1966

Gerrit de Jong, Jr., Concert Hall
Franklin S. Harris Fine Arts Center

1965-66 Series, No. 45

# PROGRAM

## I

Lift Thine Eyes ..... Mendelssohn

Give to the World Thy Peace ..... Molitor

How Excellent Thy Name ..... Hansen

Jehovah, Hear Our Prayer ..... Nelson

The Gates of Heaven ..... Thompson

## II

The Harmony of Morning ..... Carter

The harmony of morning, and a thrush's throat
Among the sleep deserted boughs;
Expiring mists that murmur all the day
Of a clear dusk, with music at the close;
Wind harp, rain song, night madrigal and round;
There is no word melodious as those.

Rage of the voil whose deep and shady room
Is sounded to a tempest by the strings;
Sweet keys depressed, swift rise upon a note
Whence all the narrow soul of music hangs;
The lifted flute, the reed, and horns agreeing;
Words in the wake of these are scarnnel gongs.

In them another music, half of sound
And half of something taciturn between;
In them another ringing, not for ears,
Not loud, but in the chambers of a brain
Are bells that clap an answer when the words
Move orderly, with truth among the train.

## INTERMISSION

## III

Gentle Visitations ..... Norem

Go Way from My Window ..... Niles

Jana Raestenburg, *soloist*

Czechoslovak Folk Songs ..... arr. Vené

Our Village Bishop
Come, Sweet Sleepy Head
Green Meadows
My Black Pony

IV

Ceremony of Carols ..... Britten

Procession
Wolcum Yole
There Is No Rose
Balulalow
As Dew in Aprille
This Little Babe
Deo Gracias
Recession

Gayle Evans, *harpist*
DeAnn B. Whiting, *soprano*

## PROGRAM NOTES

The Harmony of Morning ..... Carter

Elliott Carter, outstanding American composer, was born in New York in 1908. He has been the recipient of two Guggenheim fellowships, the first one in 1945 and the second one in 1950. In this music Mr. Carter adopts a modern contrapuntal style with a pronounced feeling for modal writing. His rhythms frequently are very vigorous and often asymmetrical. Written in 1944, "The Harmony of Morning" had its premier performance in New York in February of 1945. The text is based on a poem originally titled "Another Music" by Mark Van Doren.

Ceremony of Carols ..... Britten

In 1939 Benjamin Britten became disgusted with his native England and the decadence of Europe in general, and so he came to the United States, where a three-year stay only convinced him that he belonged back home after all. The "Ceremony of Carols" was composed in 1942 on the ship carrying Britten back to England. It was winter, and the war was more than a grim reality, yet the carols, set to poems by Southwell, Cornish, the Wedderburns, and authors unknown, are gloriously medieval in spirit, joyous, mysterious, and deceptively simple

# WOMEN'S CHORUS PERSONNEL

Maughan McMurdie, *conductor*
Mike Suzuki, *graduate assistant*
Mary Beth Reynolds, *accompanist*
Ema Jo Bascom, *assistant accompanist*

*First Soprano*
Adams, Cherie Jean
Burnham, Carolyn
Corbett, Susan
Hammer, Annette G.
Holyoak, Margaret
Jones, Helen
Kreipl, Jean
Mikits, Linda
Morrison, Sue
Peckham, Cynthia
Pehrson, Ann
Raestenburg, Jana
Reisewitz, Janice
Rice, Jan
Robertson, Nancy
Snow, Phyllis
Sorensen, Leslie
Thomson, Margo Kaye

*Second Soprano*
Adams, Charlotte
Andersen, Patricia
Babcock, Carol
Bascom, Ema Jo
Bodily, Karen
Burden, Lana
Butler, Anne
Dickson, Doris
Frailey, Sandra
Gourley, Carol
Kenner, Kay
Labruse, Verla
Labrue, Verla
Miller, Linda
Moody, Linda
Robinson, Sharon
Scott, Colleen
Shingleton, Selma
Sommers, Kathleen
Stowell, Jeana
Todd, Gay
Tolman, Norma Jean

*First Alto*
Bringhurst, Joan
Burke, Patricia
Clemens, Neola
Cozzens, Cheryl
Gardenhire, Ida
Hale, Annette
Hutchings, Suana
Hutto, Patricia
Luce, Shirley
Parker, Lorraine
Peyton, Anne
Purviance, Toby
Ransom, Peggy
Rasband, Kathryn
Rowsell, Sharon
Sorensen, Sheila Kay
Sponseller, Karen
Totten, Rebecca
Thayn, Stephanie

*Second Alto*
Belnap, Darlene
Bentley, Afton
Brown, Leona
Clement, Deborah
Hammond, Bebe
Holbert, Angela
Hood, Robin
Huber, Barbara
Reynolds, Mary Beth
Robins, Camille
Scoville, Diane
Shepardson, Anne
Woodberry, Mary

## CHORUS OFFICERS

Ann Pehrson, *president*
Sue Morrison, *vice-president*
Patricia Burke, *secretary-treasurer*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

# SYMPHONY ORCHESTRA

Crawford Gates, conductor

Lawrence Sardoni, conductor

Ralph G. Laycock, conductor

8:15 p.m.
Thursday, January 13, 1966

Gerrit de Jong, Jr., Concert Hall
Franklin S. Harris Fine Arts Center

(1965-66 Series, No. 46)

# PROGRAM

## I

Symphony No. 41, C Major ("Jupiter"), K. 551 ..... Mozart

Allegro vivace
Andante cantabile
Minuetto: allegretto; trio
Finale: allegro molto

## II

Saguaro Overture ..... Leroy Robertson

Lawrence Sardoni, conductor

## III

Facets ..... Merrill Bradshaw

Ralph G. Laycock, conductor

## INTERMISSION

## IV

Symphony No. 5, C Minor, op. 67 ..... Beethoven

Allegro con brio
Andante con moto
Allegro
Allegro

There will be a reception in room E-250 HFAC for Drs. Merrill Bradshaw and Leroy Robertson following the concert. Studentbody, faculty, and public are cordially invited.

# PROGRAM NOTES

## Symphony No. 41 in C Major ("Jupiter") ..... Mozart

The Symphony in C Major, the "Jupiter," was Mozart's last and, in the opinion of many, his greatest symphony. One needs only to hear the Andante, the Minuet and the wonderful Finale to appreciate the subtle and famous saying of Rossini. Having been asked who was the greatest composer, he answered, "Beethoven." Then he said, "But Mozart is the only one." It was probably the Olympian loftiness of the work that moved one of its admirers to call it the "Jupiter." The name has endured. The eulogies pronounced on this symphony are familiar to most. Schumann wrote, "There are things in the world about which nothing can be said, as Mozart's C Major Symphony with the fugue, much of Shakespeare, and the pages of Beethoven."

This C Major was the third of the three greatest symphonies that Mozart composed with incredible speed during the summer of 1788. The one in E Flat is dated June 26; the one in G Minor, July 25; the one in C Major with the fugue-finale, August 10. With these three works Mozart brought the Classical symphony to greater expressive heights than it had ever attained before. It was an age when most artists were supported by wealthy patrons. Composers produced for immediate use—for a specific occasion. Mozart had no commission for these three symphonies. They were written out of an inner compulsion that drove him to it. They were not addressed to a specific group of listeners but to that ideal audience for whom future artists were to write.

The lively first movement starts out in typical eighteenth-century style. Wholly Mozartian melodies emerge in their crystalline clarity, purity of line, and grace of demeanor. The second movement is justly regarded as one of Mozart's most beautiful slow movements. In sparkling contrast is the Minuet in its graceful three-four time. The middle part of the Trio is in a lighter mood, after which the first section of the Minuet is repeated. The finale of this symphony is in Mozart's noblest vein. Here he makes use of all the learned devices of his craft. Mozart was a master of fugal writing, but he used it with such consummate mastery that technic is concealed beneath the magic cloak of art.

## Saguaro Overture ..... Leroy Robertson

Professor Lawrence Sardoni, who conducts the Leroy Robertson work, and who, for many years succeeded Professor Robertson as director of the fine BYU Symphony, made the following comments regarding the overture:

"Commissioned by the Phoenix Symphony for its premiere appearance in the magnificent new Grady Gammage Memorial Auditorium, Leroy Robertson has dressed up the Alma Mater song of Arizona State University by means of his usual superb musical craftsmanship with the result that a new Academic Festival Overture has been born."

"The work commences with motivic snatches of the Alma Mater welded into a powerful and effective introduction following the opening section of the work proper, which appears at the first glance to be free composition but which upon close analysis is found to be the Saguaro melody. With the use of drastic tempo change, devices of musical development, free harmonic treatment, and delightful orchestration, this quasi scherzo, like the opening section, forms the perfect contrast to the rather poignantly solemn Alma Mater tune which follows. At the conclusion of the College Song, the first section is repeated but with some variation and again leads into its Alma Mater. The overture ends with a heroic intoning of the Alma Mater melody by brasses and woodwinds with effective agitation in the strings."

The inclusion on this concert of a work by Dr. Robertson is most appropriate. Leroy Robertson is in no small way responsible for the excellence of the music department at B.Y.U. And many there are who will always be mindful of the debt they owe to him for the high ideals he implanted within them.

## Facets ..... Merrill Bradshaw

*Dedicated to Dean Conan E. Mathews*

Dr. Merrill Bradshaw is rapidly gaining stature as a competent and mature composer among his contemporaries. He has proven to be equally proficient as a teacher of composition as attested to by many excellent young composers who are a product of his teaching and enthusiasm.

Dr. Bradshaw's training included piano study with Blaine Keddington, Lamar Peterson, Carl Fuerstner, Stanley Fletcher, and Claire Richards. He studied composition with Leon Dallin, Robert Palmer, and Burrill Phillips. In 1954 he graduated from Brigham Young University with an A.B. degree and with an M.A. in 1955. He acquired a M.Mus. degree from the University of Illinois in 1956 and a D.Mus.A. degree in 1962 from the same institution. He filled a Swiss-Austrian Mission from 1950-52 and is presently Bishop of the B.Y.U. 8th Ward.

Dr. Brawshaw is Chairman of the Western Student Composers' Symposium and is a member of the Composition Committee of Western C.B.D.N.A. He is the author of many articles for music periodicals and is currently writing two books. He is coordinator of Applied Music at B.Y.U. He and his wife, the former Janet Spilsbury, are the parents of four children, two boys and two girls.

Compositions by Dr. Bradshaw include two symphonies, a string quartet, a violin sonata, flute sonatina, divertimento for band, a piano concerto, several small pieces for various instruments, a number of choral works, and the most recent, "Facets," for orchestra.

"Facets" is a "serial" piece. The "serial" or "tone row" technique was formulated by Schoenberg in about 1923. The basis of each composition is a row or series consisting of the twelve tones of the octave arranged in any order that the composer decides. The tones of the series are used either succssively (as melody)) or simultaneously (as harmony or counterpoint), in any octave and with any desired rhythm; but, all twelve should be heard before any one recurs. The row may be used inverted, retrograde, or in retrograde-inverted form.

In "Facets" a solo flute introduces the series or row on which the whole piece is built. The rest of the piece presents different facets of that initial series. It does not follow the traditional Schoenberg system, but Bradshaw's own application developed during the past five years of experiment and study. This involves an attempt to exploit the true musical effect of using the series. Relationship of the notes in the series determines both the harmonic and the melodic possibilities throughout the piece.

This work is scored for two of each of the standard woodwinds plus piccolo, English horn, bass clarinet and contra-bassoon, four horns, three trumpets, tuba, four timpani, other percussion, piano and the strings.

This work is to be conducted by Professor Ralph G. Laycock, who is also a past director of the B.Y.U. Symphony.

## Symphony No. 5 in C Minor ..... Beethoven

Beethoven intended the Symphony in C Minor to be the fourth one following the "Eroica" and it was begun in 1805 though he sketched motives of the Allegro, Andante and Scherzo as early as 1800 and 1801. We know that while he was at work on *Fidelio* and the pianoforte concerto in G Major (1804-1806) he was also busy with this symphony. However, it was put aside while he produced the Symphony in B Flat. The C Minor did not appear until 1807.

This symphony has been a favorite since its first performance. It is a work that people who make such distinctions call the greatest of all symphonies. In all modern music there is perhaps no page more thrilling than that of the mysterious, unearthly transition from the Scherzo to the Finale.

The first movement opens with a short four-note motif. Here, Beethoven tackled a new problem—that of unifying the four movements of a symphony into an organic whole. This four-note motif supplies the first theme of the first movement, recurs subtly in the second and quite clearly in the third and fourth; therefore binding the whole work together. Another device for the attainment of unity is the linking of the third and fourth movements without pause. Thus, "Beethoven's Fifth" may be regarded as the first of the 19th-century sequence of "cyclic" symphonies—a feature to be more fully developed by Schumann in his fourth symphony and which reaches its ultimate complexity in the symphony of César Franck.

*Homer Wakefield*

# SYMPHONY ORCHESTRA PERSONNEL

Crawford Gates, music director

*First Violins*
Karen Lynn, *concertmistress*
Judy Nelson
Robert Galbraith
Teresa Sanders
Ann W. Beus
Beverly Hill
Ann Williams
Sharon Cook
Kathy Cundick
Edith Larsen
Dale Johnson
Margaret Simmons
Myra Palmer
Cheryln Olson
Virginia Philips
Diane Petty
Darlene Cook
Mary Ann Palmer

*Second Violins*
Wynnette Jones, *principal*
Gayle Amundsen
Gerald Grossnickle
Rebecca Gehring
Betty Jeanne Gunn
Carolyn Sappington
Carl Palmer
Denise Marshall
Allison Funk
Anne Smith
John McKea
Linda Cropper
Sylvia McClement
Dorothyanne Fulton
Mark Jasinski
Barbara Bitner
Julia Monson

*Violas*
Dan Blakeslee, *principal*
Janet Smith
Myrna South
Colleen Smith
Darlene Long
Lorraine West
Kathy Dalton
Steven Day
Irene Hatton
Marlin Criddle

*Celli*
Mary Beth Hansen, *principal*
Janenne Lamm
Leta Boyer
Diane Kirkham
Kathy Bird
Rose Ann Callister
Tom Case
Robert Englund
Sylvia Hatch
Janice Edens
Scheryl Schow

*Basses*
David Ward, *principal*
Carrie Jacobs
Douglas Keeler
Vickie Enders
Tim Stanley
Kristine Commendant
Bea Goff
Anna Louise Johnston

*Flutes*
Jo Marcune, *principal*
Susan Johnson
Susan Ray
Helen Carey

*Piccolo*
Helen Carey

*Oboes*
Martha Craig, *principal*
Carla Baier
Aric Johnson
Lynn Caylor

*Clarinets*
Judy Asay, *principal*
Larry Hill
Cheryl Oliver
Robert Bowring

*Bass Clarinet*
Bruce Sundrud

*Bassoons*
Duane Perry, *principal*
Ardith Freeman
Alex Sutherland,
*alternate principal*

*Contra-Bassoon*
Duane Perry

*French Horns*
Richard E. Ballou*
Brent Christensen, *principal*
Linna Barton
Craig Munroe
Pat Smith
Lynn Robinson
Ron Knudsen
Brad Mason

*Trumpets*
Ron Keith, *principal*
Gaylord Durland
Fred Smith
Stanley Knoles

*Trombones*
Carson Sharp, *principal*
Richard Ross
Kim Bateman

*Tuba*
James Brague

*Timpani*
Carl Williams
Karen Baird

*Percussion*
Robert Campbell, *principal*
Karen Baird
Bruce Knowles

*Harp*
Carolyn Paxman

*Piano*
Susan Young

OFFICERS

Carl Palmer, president
Dan Blakeslee, vice-president
Mary Beth Hansen, secretary

*Faculty

CONDUCTORS 1965-66

Crawford Gates, Lawrence Sardoni, Ralph Laycock, Richard Ballou, John Halliday, Kurt Weinzinger, Don Earl

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

# AN EVENING OF CHAMBER MUSIC

8:15 p.m.
Friday, January 14, 1966

Franklin and Florence Jepperson Madsen Recital Hall
Franklin S. Harris Fine Arts Center

(1965-66 Series No. 47)

# PROGRAM*

## I

Rest, Sweet Nymphs ..... Pilkington
d. 1638

You Defy Me, Beloved Foe ..... Giovanelli
Vocal Ensemble d. 1625

Wenn Sorgen auf mich dringen ..... J. S. Bach
Sheryl Raner, *soprano* — Christina Politis, *alto*
Martha Craig, *oboe d'amore* — Kurt Weinzinger, *piano*

O Lovely Peace, from Judas Maccabaeus ..... G. F. Handel
Sheryl Raner, *soprano* — Anne Clement, *alto*
Susan Young, *piano*

May Bells ..... F. Mendelssohn
Ann Clement, *alto* — Wallace McCloy, *tenor*
Kurt Weinzinger, *piano*

To Her I Shall Be Faithful ..... A. Schoenberg
Vocal Ensemble

## II

Concerto for Woodwind Quintet, op. 124 ..... J. Jongen
Modérément
Un peu plus large
Moderato e expressivo
Décidé
Jo Marcune, *flute* — Judy Asay, *clarinet*
Martha Craig, *oboe* — Duane Perry, *bassoon*
Yeo Bai Lee, *French horn*

## INTERMISSION

## III

Quintet in F minor ..... C. Franck
Molto moderato quasi lento-Allegro
Lento con molto sentimento
Allegro non troppo, ma con fuoco
Robert Galbraith, *violin* — Karen Lynn, *viola*
Mark Jasinski, *violin* — Mary Beth Hansen, *cello*†
Jo Layne Laycock, *piano*

## VOCAL ENSEMBLE

| *Sopranos* | *Altos* | *Tenors* | *Basses* |
|---|---|---|---|
| Martha Craig | Ann Clement | Wallace McCloy | Duane Huff |
| Sheryl Raner | Pamela Harrison | Fred Traher | Kurt Weinzinger |
| Susan Young | Christina Politis | Mike VanWert | (faculty) |
| | Joan Catmul | | |

*David Dalton, coordinator

†First performance with the Frosali quartet of string instruments bequeathed this year to Brigham Young University.

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

# MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Friday — January 14, 1966
1965-66 Series — No. 48

## PROGRAM*

Sonata No. 4 in D Major — Handel

Adagio
Allegro
Larghetto
Allegro

Judy Nelson, violinist
Myrna South, pianist

II

Concerto in E Minor — Vivaldi

Largo
Allegro
Adagio
Vivace

Janet Smith, viola

III

Sonata in A Major, K. 305 — Mozart

Allegro di molto
Tema con Variazioni: Andante grazioso

Teresa Sanders, violinist
Marybeth Reynolds, pianist

IV

Quintet in G Minor, K. 516 — Mozart

Allegro
Menuetto: Allegretto

Sharon Cook, violin — Sharon Hintze, viola
Wynnette Jones, violin — Irene Hatton, viola
Tom Case, cello

*Jacob Bos, coordinator

150 1-66 FA 47741

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

Yeo Bai Lee, *French horn*

assisted by

JoLane Laycock, *piano*

in

# SOLO RECITAL

8:15 p.m.
Thursday, February 3, 1966

Franklin and Florence Jepperson Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1965-66 Series No. 51

# PROGRAM

## I

Concerto No. 1 in D Major ..... Mozart

Allegro
Allegro

## II

Morceau De Concert, op. 94 ..... C. Saint-Saëns

Allegretto moderato
Adagio
Allegro non troppo

## III

Fantansy in F Major ..... Sol B. Cohen

## INTERMISSION

## IV

Concerto for Woodwind Quintet, op. 124 ..... Joseph Jongen (1942)

Moderement
Un peu plus large
Moderato e expressivo
Decide

Jo Marcune, *flute*
Martha Craig, *oboe*
Judy Asay, *clarinet*
Duane Perry, *bassoon*
Yeo Bai Lee, *French horn*

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

# MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Friday — No. 52
1965-66 Series — February 4, 1966

## PROGRAM*

I

Tu che di gel sei' cinta, from Turandot . . . . . Puccini
DeAnne Whiting, soprano

II

The Flower Duet, from Lakme . . . . . Delibes
Melva Allred, soprano
Christina Politis, alto

III

Pace, pace, from La forza del destino . . . . . Verdi
Linda Steimle, soprano

IV

The Spinning Quartet, from Martha . . . . . Flowtow
Vivien Beecroft, soprano
Carol Munson, alto
Dan Knudsen, tenor
LaMar Laws, bass

V

Mi chiamano Mimi, from La Boheme . . . . . .Puccini
Janice Labrum, soprano

VI

Duet, from Madama Butterfly. . . . . Puccini
Lynn Blackmun, soprano
Kathleen Stringham, mezzo soprano

Accompanist . . .Wallace McCloy
Director. . . . . .Gary Fisher

* Jacob Bos, coordinator

150 FA 1-66 48162

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

# MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday — February 9, 1966
1965-66 Series — No. 53

## PROGRAM*

I

Sonata in C Major ..... Telemann
Grave — Largo
Allegro — Vivace
Alyson Funk, violin I — Darlene Cook, violin III
Cheryln Olson, violin II — Ann Williams, violin IV

II

Duet No. 3 in B Flat, for Clarinet and Bassoon ..... Beethoven
Allegro sostenuto
Aria con Variazioni-Andantino con moto
Allegro assai
Judy Asay, clarinet
Alex Sutherland, bassoon

III

Minstrels ..... Debussy
Farelyn Pond, piano

IV

Songs ..... Sibelius
Svarta rosor — Timantti hangella
Norden — Lastu Lainehilla
Den första kyssen — Illalle
Roy King, tenor
Bonnie Goodliffe, piano

V

Duettino No. 4 pour deux bassoons ..... Bozza
Duane Perry, bassoon
Alex Sutherland, bassoon

*Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

# MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday — February 16, 1966
1965-66 — No. 55

## PROGRAM*

I

Prelude and Fugue in D Major ..... Bach
Judy Johnson, piano

Sonata in F (1st Movement) ..... Beethoven
Mary Beth Cook, violin
Mary Jane Davidson, piano

Suite for Piano ..... Dello Joio
Moderato
Brillante
Calando
Moderato
Ema Jo Bascom, piano

Sinfonia No. 8 ..... Bach

Sinfonia No. 13 ..... Bach
Craig Paxman, xylophone and marimba
Karen Baird, xylophone and marimba

The Connecticut Halftime ..... Traditional

Three Camps ..... Traditional
Craig Paxman, snare drum

*Jacob Bos, coordinator

150-2-66 EA 48327

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

# THE WASATCH WOODWIND QUINTET

a resident faculty ensemble

in a

# CONCERT-CLINIC TOUR

Theodore Wight, *flute*
Ralph G. Laycock, *clarinet*
Darrel Stubbs, *oboe*
Glenn Williams, *bassoon*
Richard E. Ballou, *French horn*

| | | |
|---|---|---|
| Carbon High School | February 28, 1966, | 8:30 a.m. |
| Millard High School | February 28, 1966, | 2:30 p.m. |
| Richfield High School | February 28, 1966, | 7:00 p.m. |
| Cedar City High School | March 1, 1966, | 10:00 a.m. |
| Dixie High School | March 1, 1966, | 2:00 p.m. |

(1965-66 Series Nos. 57-61)

# PROGRAM

Quintet for Wind Instruments, op. 24, no. 2 .... Paul Hindemith

Playful, moderately fast
Waltz
Placid and simple
Rapid
Very lively

Scherzo for Woodwind Quintet, op. 48 ..... Eugene Bozza

Rondo ..... J. Haydn
arr. by Fritz Muth

Pavanne from American Symphonett No. 2 ..... Morton Gould
arr. by Laurence Taylor

March for Woodwind Quintet ..... John R. Barrows

Passacaille for Woodwind Quintet ..... A. Barthe

A short program will be chosen from the above compositions and performed by the quintet. After the program each member of the quintet will go to a separate room and present a demonstration-lecture, question-answer session for those interested in that instrument.

IM 2-66 48598

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

# LATE AFTERNOON BRASS AND JAZZ

4:10 p.m.

Wednesday, March 2, 1966

Franklin and Florence Jepperson Madsen Recital Hall

Franklin S. Harris Fine Arts Center

(1965-66 Series No. 63)

# PROGRAM

I

Music for Brass Instruments ..... Ingolf Dahl
Chorale Fantasy
Intermezzo
Finale

Robert Bray, *trumpet*
Fred Smith, *trumpet*
Linda Eicke, *French horn*
Ted Buttcane, *trombone*
Mike O'Brien, *trombone*
Enes Smith, *tuba*

II

Two Pieces for Four Trombones ..... Floor Peeters
Dans
Leid

Chorale and Final from Quarte Pièces ..... Jean Micheal DeFay

Carson Sharp
Richard Ross
Kim Bateman
Alan Johnson

Brass Ensemble Class, Carson Sharp, director

III

The Golden Striker ..... John Lewis

*Trumpets*
Robert Bray
Gaylord Durland
Stan Knoles
Douglas Wing
*Piano*
Preston Kies

*French horns*
Richard E. Ballou
Fred Smith
Lynn Robinson
Pat Smith
*Bass Violin*
Jerry Jackman

*Trombones*
Cordell Chipman
Richard Ross
*Tuba*
Enes Smith
*Percussion*
Robert Campbell

IV

Sixteen Bars of Blues ..... Marty Paich

Queen Bee ..... Sammy Nestico

Contemporary Jazz Ensemble

*Saxophones*
Ed Biggs
Dennis Nelson
Douglas Keeler
Kenneth North
Val Jones

*Trumpets*
Robert Bray
Gaylord Durland
Stan Knoles
Douglas Wing
Fred Smith
*Tuba*
Enes Smith

*Trombones*
Cordell Chipman
Richard Ross
Ted Buttcane
Kim Bateman
*Flute*
Jo Marcune

*Rhythm*
Preston Kies
Robert Campbell
Rich Pinnel
Jerry Jackman
*Clarinet*
Judy Asay

V

Just in Time .....

Preston Kies Trio

Preston Kies, *piano*
Robert Campbell, *percussion*
Grady Edenfield, *bass*

VI

Green Dolphin Street .....

Dennis Nelson, *tenor saxophone*
Gaylord Durland, *trumpet*
Preston Kies, *piano*
Robert Campbell, *percussion*
Grady Edenfield, *bass*

VII

Reflections in D ..... Duke Ellington

Pickwick ..... Bill Russo

A Lot of Living to Do ..... Charles Strouse

Contemporary Jazz Ensemble
Richard E. Ballou and Preston Kies, *directors*

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

# AN EVENING OF CHAMBER MUSIC

8:15 p.m.

Friday, March 4, 1966

Franklin and Florence Jepperson Madsen Recital Hall

Franklin S. Harris Fine Arts Center

(1965-66 Series No. 65)

# PROGRAM*

I

Quintet in Eb Major, K. 407 ..... Mozart
Allegro
Andante
Rondo

Lawrence Sardoni, *violin* — Cheryl Schow, *cello*
Harold Laycock, *viola* — Quentin Nordgren, *viola*
Richard Ballou, *French horn*

II

*Endlich wird mein Joch,* from Cantata No. 76 ..... J. S. Bach

Symphonie Sacrae I ..... Schütz
*Fili Mi, Absalom*

*Erleucht' auch mein finstre Sinnen,*
from the *Christmas Oratorio* ..... J. S. Bach

Kurt Weinzinger, *baritone* — Bonnie Goodliffe, *piano and harpsichord*
Darrel Stubbs, *oboe and oboe d'amore* — Janene Lamb, *cello*
TROMBONE CHOIR
Carson Sharp, Richard Ross, Kim Bateman, Alan Johnson

III

Sonatina‡ ..... Merrill Bradshaw
Liquid and flexible
Light airy and playful
Very slow
Quick

Theodore Wight, *flute*
Paul Pollei, *piano*

INTERMISSION

IV

Along the Field ..... Vaughan-Williams
1. We'll to the Woods No More (poems by A. E. Housman)
II. Along the Field
III. The Half-Moon Wester Low
IV. In the Morning
V. The Sigh that Heaves the Grasses
VI. Good-bye
VII. Fancy's Knell
VIII. With Rue My Heart Is Laden

Brandt Curtis, *tenor* — Lawrence Sardoni, *violin*

V

Quartet in C Major ..... Arthur Berger
Allegro moderato
Andante
Allegro vivace e leggermente

Theodore Wight, *flute* — Ralph G. Laycock, *clarinet*
Darrel Stubbs, *oboe* — Glenn Williams, *bassoon*

*David Dalton, coordinator
‡Premiere performance

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Presents

# UTAH VALLEY YOUTH SYMPHONY ORCHESTRA

Sixth Season

Dr. A. Harold Goodman, conductor

Wyatt Kondris, associate conductor

8:15 p.m.
Monday, March 7, 1966

Gerrit de Jong, Jr., Concert Hall
Franklin S. Harris Fine Arts Center

(1965-66 Series No. 66)

# PROGRAM

Egmont Overture ..... Beethoven

Symphony No. 2 (1st Movement) ..... Borodin

Impressario Overture ..... Mozart

Wyatt Kondris, conductor

Ballade for Bassoon and Strings ..... Siennicki

Scott Dorton, *bassoon*

Fantasy ..... Yeoman

# UTAH VALLEY SYMPHONY ORCHESTRA

Dr. A. Harold Goodman, conductor
Wyatt Kondris, associate conductor

## PERSONNEL

1965-66

*First Violin*
Steven Goodman, principal
Cynthia Vance
Gordon Goodman
Kirk Terry
Michael Bettwieser
Donald Pyne
Myra Olsen
Ruth Ellen Haupt
Kay Crookston
Kathleen Parker
Ann Clegg
Jennie Lyne Pierse
Marilyn Dennett
Paula Pearson
Lois Marion Haupt
Janet Priday

*Second Violin*
Kevin Rollins, principal
Valerie Dunford
Marvin M. Smith
Beth Mecham
Edith Weaver
Christine Hofheins
Susan Izatt
Gloria Madsen
Dan Orgill
Cornell Porter
Todd Compton
Michael Nibley
Rae Lene Johnson
Paul Dixon
Thomas Bettwieser
Virginia Hall
Denice Gardner
Stephen Gates
Eric Stubbs
Marjorie Ricks

*Violas*
Chris McKellar, principal
Dawn Lambert
Paul Cranney
Terry Compton
Sandra Steele
Irene Billings
Lorraine Holtkamp
Christine Campbell

*Cello*
Linda Christensen, principal
Brian Stubbs
Lee Vance
Lon Keith
Glenn Dixon
Ann Dennett
Linda Bown
Jane Everitt
Roberta Winfield
Kenneth R. Hughes

*Bass Viol*
Jerry R. Jackman, principal
William Everitt
Paul Hart
Barbara Hart
Margaret Lily Vaughan

*Flute*
Claudia Dayton
JoAnn Johnson
Linda Laycock
Chris Nibley

*Oboe*
Craig R. Dunford
Eileen Dayton
Wayne Potts
Kevin Moss

*Clarinet*
Keith Smith
David N. Walter
Brian Olson

*Bassoon*
Scott Dorton
Margo Eatough

*Trumpet*
Rodger Sorensen
Sondra Young
Tom Jones
Lynn Sampson
Brent Lind

*French Horn*
Roger Billings
Bruce Woodward
Leland Dayton
Anne Gubler
David Bartholomew
Barry Dunford

*Trombone*
Alan Johnson
John Burton
Bryan Hofheins
Tom Billings

*Percussion*
Barry Jensen
David Vincent

## OFFICERS

Steven Goodman, president
Tom Jones, manager
Lon Keith, librarian
Claudia Dayton, secretary

# SCHOOLS REPRESENTED

Appreciation is expressed to the administration, music supervisors and parents of the following seventeen schools. Through the encouragement and interest given by these people and Brigham Young University, the dream of a youth symphony for the musically talented in central Utah has been realized.

## HIGH SCHOOLS

American Fork
Brigham Young High
Lehi
Orem
Pleasant Grove
Provo
Spanish ork
Springville

## JUNIOR HIGH SCHOOLS

American Fork
Central, Provo
Dixon, Provo
Farrer, Provo
Lehi
Lincoln, Orem
Pleasant Grove
Spanish Fork
Springville

1M 2-66 FA 48679

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

# MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday — March 9, 1966
1965-1966 Series — No. 74

## PROGRAM*

Impromptu in G Flat Major, op. 90, no. 3 . . . . . Schubert
Jeanne Peterson, piano

My Love Rode My . . . . . Calbreath
Who Is Sylvia? . . . . . Schubert
The Sleep That Flits on Baby's Eyes . . . . . Carpenter
Cherryl Holley, soprano
Sharon Stringham, piano

Cradle Song . . . . . Gretchaninov
Por gi, amor, qualche ristoro . . . . . Mozart
Vivian Beecroft, soprano
Dan Harrison, piano

Toccata . . . . . Khatchaturian
Judy Johnson, piano

Eros . . . . . Grieg
Sin tu amor . . . . . Sandoval
Jeanette Alleman, soprano
Dan Harrison, piano

O Patria Mia, from Aida . . . . . Verdi
God Be in My Heart . . . . . Warren
Linda Steimle, soprano
Marilee Swift, piano

Avant de quitter ces lieux . . . . . Gounod
I Attempt from Love's Sickness to Fly . . . . . Purcell
J. Arden Hopkin, baritone
Carol Keddington, piano

* Jacob Bos, coordinator

150 3-66 FA 48809

BRIGHAM YOUNG UNIVERSITY

Department of Music

in cooperation with the

Brigham Young University-California Center

presents

The Brigham Young University

# SYMPHONY ORCHESTRA

Crawford Gates, *Conductor*

Southern California Tour

Monday, March 7 through Saturday, March 12, 1966

SYMPHONY ORCHESTRA PROGRAM

Herald Overture ("High on the Mountain Top") (1953) — Crawford Gates

Symphony No. 41, C Major ("Jupiter"), K. 551 — Mozart
- Allegro vivace
- Andante cantabile
- Allegretto
- Finale: allegro molto

Triumph of St. Joan Symphony (1951) — Norman Dello Joio
- The Maid
- The Warrior
- The Saint

INTERMISSION

Ma Mere l'Oye ("Mother Goose Suite") (1912) — Ravel
- Sleeping Beauty
- Hop-o'-My Thumb
- Empress of the Pagodas
- Conversations of Beauty and the Beast
- The Enchanted Garden

The Pines of Rome (Symphonic Poem) (1924) — Respighi
- The Pines of the Villa Borghese
- The Pines near a Catacomb
- The Pines of the Janiculum
- The Pines of the Appian Way

PROGRAM NOTES

Herald Overture ("High on the Mountain Top") Crawford Gates

This work was written as part of the larger "Suite on LDS Hymns" in 1953 at the invitation of Lawrence Sardoni, who was at that time conductor of the Brigham Young University Symphony Orchestra. The work makes use of the familiar LDS hymn, music by Ebenezer Beesley. Dr. Gates is chairman of the Department of Music at Brigham Young University.

Symphony No. 41 in C Major ("Jupiter") Mozart

The Symphony in C Major, the "Jupiter," was Mozart's last and, in the opinion of many, his greatest symphony. One needs only to hear the Andante, the Minuet and the wonderful Finale to appreciate the subtle and famous saying of Rossini. Having been asked who was the greatest composer, he answered, "Beethoven." Then he said, "But Mozart is the only one." It was probably the Olympian loftiness of the work that moved one of its admirers to call it the "Jupiter." The name has endured. The eulogies pronounced on this symphony are familiar to most. Schumann wrote, "There are things in the world about which nothing can be said, as Mozart's C Major Symphony with the fugue, much of Shakespeare, and the pages of Beethoven."

This C Major was the third of the three greatest symphonies that Mozart composed with incredible speed during the summer of 1778. The one in E Flat is dated June 26; the one in G Minor, July 25; the one in C Major with the fugue-finale, August 10. With these three works Mozart brought the Classical symphony to greater expressive heights than it had ever attained before. It was an age when most artists were supported by wealthy patrons. Composers produced for immediate use--for a specific occasion. Mozart had no commission for these three symphonies. They were written out of an inner compulsion that drove him to it. They were not addressed to a specific group of listeners but to that ideal audience for whom future artists were to write.

The lively first movement starts out in typical eighteenth-century style. Wholly Mozartian melodies emerge in their crystalline clarity, purity of line, and grace of demeanor. The second movement is justly regarded as one of Mozart's most beautiful slow movements. In sparkling contrast is the Minuet in its graceful three-four time. The middle part of the Trio is in a lighter mood, after which the first section of the Minuet is repeated. The finale of this symphony is in Mozart's noblest vein. Here he makes use of all the learned devices of his craft. Mozart was a master of fugal writing, but he used it with such consummate mastery that technic is concealed beneath the magic cloak of art.

The Triumph of St. Joan Symphony Norman Dello Joio

Norman Dello Joio had a Guggenheim Fellowship in 1944-45 and in 1945-46 which, with other awards, helped him find additional time for composition. In 1947 he toured Poland performing his own works on piano. He became active in radio--was Master of Ceremonies for the Metropolitan Opera broadcasts, wrote for television, was in demand as lecturer for colleges and universities and wrote for musical journals.

Norman Dello Joio's music dances with the boldness of American rhythms, but it also glows with religious devotion and, on occasion, sings with a rapturous abandon. He often uses traditional chants as a cantus firmus with richly contrapuntal and rhythmically lively settings. It is not at all incongruous, though amusing, to find Gregorian melodies and jazzy rhythms in close proximity, for they are blended in a creatively spontaneous texture. He is not slavishly imitative of classical forms, but his design is always clear and never wanders. Dello Joio has followed his natural bent in writing vital music that is well within the grasp of the intelligent listener.

Since he is a born melodist and has a vivid dramatic imagination, opera has always attracted him. The first appearance of the St. Joan idea was in the form of an opera in three acts, performed at Sarah Lawrence College in 1950, but the work was later withdrawn and another operatic St. Joan appeared in 1958 being performed by the New York City Opera in 1959. His long struggle with the theme of St. Joan has borne rich fruit, most beautifully perhaps, not in the operatic works but in the score of Martha Graham's Seraphic Dialogue. This Triumph of St. Joan was first performed as a solo by Martha Graham with the Louisville Symphony Orchestra on December 5, 1951. Recast as a group work with the title Seraphic Dialogue it was performed at the Anta Threatre, New York, May 8, 1955.

The symphonic version of the 1951 St. Joan is in three movements with the titles The Maid, The Warrior, and The Saint. Dello Joio says the following about the symphony, "Each movement is introduced by a Prelude. The body of the first movement are variations that are based on a tune in 6/8 introduced by flute and oboe. The body of the second movement starts in 12/8 and drives relentlessly to the climax before the more steady 4/4 which should rise to a stage of glory and mood of coronation. I cannot urge too strongly to have the orchestra sing the last movement. I do not feel the end of this piece should be tragic, but one of triumphal serenity. Joan must have welcomed the fire for it was the final test and led to her salvation.

Mother Goose Suite Maurice Ravel

The Mother Goose, whose stories inspired Ravel was the creation of the seventeenth century French author, Charles Perrault and not the Mrs. Goose of Boston, mother-in-law of Thomas Fleet who published the jingles that she had sung for the pleasure of his little son, her grandson. Ravel originally wrote his "Mother Goose" as a set of five pieces for the two gifted children of Mme and Jean Godebski as piano duets. The first public performance was in Paris in 1910 at the Salle Gaveau by Christine Verger, six years old, and Germaine Duramy, ten. The four-hand piano version of the suite was published in 1908, and the orchestral score appeared fouryears later when it was performed as a ballet.

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II. Hop-o' My Thumb. Ravel quotes from Perrault's fairy tale; "He believed that he would have no difficulty in finding his way by means of breadcrumbs which he had strewn wherever he had passed; but he was greatly surprised when he could not find a single crumb; the birds had come and eaten them all."

Strings and a solo oboe seem to describe the winding path followed by Hop-o' My Thumb. A little farther along there are suggestions of twitterings and chirpings of birds.

III. Empress of the Pagodas. This piece is based on the fairy tale of Countess d'Aulnoy (1650? -1705) in which a princess had been cursed in her cradle to endure horrible ugliness. In shame she hid herself in a far away castle. One day walking in the forest she met a huge Green Serpent who had once been a handsome prince. Together they made a sea voyage but their little boat was wrecked on the shore of a country inhabited by Pagodas, tiny people whose bodies were made of jewels, crystal and porcelain. The Green Serpent turned out to be their king who had also been cursed by the witch. Eventually, both the Ugly Little Girl and the Green Serpent are restored to their original appearance and the two are married.

The following episode in the story is described by the music. "The Pagodas and Pagodines begin to sing and play on instruments; some had theorbos made of walnut shells; some had violas made of almond shells, for they were obliged to proportion the instruments to their figures."

IV. Conversation of Beauty and the Beast. Beauty, (a clarinet) tells the beast, (a contra bassoon), that he does not seem so ugly when she knows how kind-hearted he is. He asks her to be his wife and at first she refuses, then taking pity on him she relents. When she accepts him, the Beast is transformed into a prince "as beautiful as the God of Love".

V. The Enchanted Garden. In the final section the music announcing the awakening of Sleeping Beauty by Prince Charming, portrays the princess slowly opening her eyes to the sun-flooded gardens that surround her room. As the other characters gather about her there is a joyous fanfare and the Good Fairy bestows her blessings on the happy couple.

The Pines of Rome Ottorino Respighi

In addition to the influence of the classical Italian composers, of the Russian colorists and German neo-romanticism, another school helped shape Respighi's musical speech. This was impressionism. Stylistically his musical art was that of combining classical elements with modern, brilliant settings.

The Pines of Rome was composed in 1924 and is the second of a trilogy of symphonic poems. The first is The Fountains of Rome (1916), the third is Roman Festivals (1929). The Pines of Rome received its premiere performance at the Augusteo, Rome, December 1924 with Molinari conducting. Respighi offered the following explanation in the concert notes of the new symphonic poem:

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2. The Pines near a Catacomb (Lento 4/4; beginning with muted and divided strings, muted horns) We see the shadows of the pines, which overhang the entrance of a catacomb. From the depths rises a chant which re-echoes solemnly, like a hymn, and is then mysteriously silenced.

3. The Pines of the Janiculum (Lento, 4/4; piano cadenza; clarinet solo). There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo's Hill. A nightingale sings (represented by a gramaphone record of a nightingale's song, heard from the orchestra).

4. The Pines of the Appian Way (Tempo di marcia). Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of innurerable steps. The the poet's phantasy appears a vision of past glories; trumpets blare, and the army of the consul advances brilliantly in the grandeur of a newly risen sun toward the Sacred Way, mounting in triumph the Capitoline Hill.

SYMPHONY ORCHESTRA

FIRST VIOLINS

Karen Lynn
Judy Nelson
Robert Galbraith
Teresa Sanders
Beverly Hill
Sylvia McClement
Ann Williams
Sharen Cook
Dale Johnson
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Myra Palmer
Cheryln Olson
Virginia Philips
Darlene Cook
Mary Ann Palmer
Sue Pyper
Laura Sue Hancock
Edith Larsen

SECOND VIOLINS

Wynnette Jones
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Rebecca Gehring
Betty Jeanne Gunn
Carolyn Sappington
Carl Palmer
Denise Marshall
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PICCOLO

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Robert Bowring

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PERCUSSION

Robert Campbell
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Gaylene Gunn

HARP

Carolyn Paxman

PIANO

Patricia Brewer

CELESTE

Rose Ann Callister

Officers

Clark Palmer - President
Dan Blakeslee - Vice President
Mary Bess McCombs - Secretary
Mark Jasinski - Manager
Darlene Long - Librarian

## LOCATIONS and DATES

| | |
|---|---|
| Mt. Rubidoux Stake Center<br>5900 Grand Avenue<br>Riverside, California | Monday, March 7, 1966 |
| East Los Angeles College Auditorium<br>5357 Brooklyn<br>Los Angeles, California | Tuesday, March 8, 1966 |
| Glendale Stake Center<br>1130 East Wilson Avenue<br>Glendale, California | Wednesday, March 9, 1966 |
| Long Beach Stake Center<br>3701 Elm Avenue<br>Long Beach 7, California | Thursday, March 10, 1966 |
| Inglewood Stake Center<br>7510 Arizona Avenue<br>Los Angeles 45, California | Friday, March 11, 1966 |
| Anaheim Stake Center<br>440 North Loara Street<br>Anaheim, California | Saturday, March 12, 1966 |

## TIME

All Concerts will begin at 8:00 p.m.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

# Symphony Orchestra

## Crawford Gates, Conductor

8:15 p.m.
Monday, March 14, 1966

Gerrit de Jong, Jr., Concert Hall
Franklin S. Harris Fine Arts Center

(1965-66 Series No. 81)

# PROGRAM

Herald Overture ("High on the Mountain Top")
(1953) ..... Crawford Gates

Triumph of St. Joan Symphony (1951) ..... Norman Dello Joio

The Maid
The Warrior
The Saint

INTERMISSION

Ma Mere l'Oye ("Mother Goose Suite") (1912) ..... Ravel

Sleeping Beauty
Hop-o' My Thumb
Empress of the Pagodas
Conversations of Beauty and the Beast
The Enchanted Garden

The Pines of Rome (Symphonic Poem) (1924) ..... Respighi

The Pines of the Villa Borghese
The Pines near a Catacomb
The Pines of the Janiculum
The Pines of the Appian Way

# PROGRAM NOTES

## Herald Overture ("High on the Mountain Top") ..... Crawford Gates

This work was written as part of the larger "Suite on L.D.S. Hymns" in 1953 at the invitation of and dedicated to, Prof. Lawrence Sardoni, then conductor of the Brigham Young University Symphony Orchestra. The work makes use of the familiar L.D.S. hymn, music by Ebenezer Beesley.

## The Triumph of St. Joan Symphony ..... Norman Dello Joio

Norman Dello Joio had a Guggenheim Fellowship in 1944-45 and in 1945-46, which, with other awards, helped him find additional time for composition. In 1947 he toured Poland performing his own works on piano. He became active in radio—was master of ceremonies for the Metropolitan Opera broadcasts, wrote for television, was in demand as lecturer for colleges and universities and wrote for musical journals.

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## Mother Goose Suite ..... Maurice Ravel

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II. *Hop-o' My Thumb.* Ravel quotes from Perrault's fairy tale: "He believed that he would have no difficulty in finding his way by means of breadcrumbs which he had strewn wherever he had passed; but he was greatly surprised when he could not find a single crumb; the birds had come and eaten them all."

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Homer Wakefield

# SYMPHONY ORCHESTRA

## Dr. Crawford Gates, Conductor

*FIRST VIOLINS*
Karen Lynn, *Concertmistress*
Judy Nelson
Robert Galbraith
Teresa Sanders
Beverly Hill
Sylvia McClement
Ann Williams
Sharon Cook
Dale Johnson
Margaret Simmons
Myra Palmer
Cheryln Olson
Virginia Philips
Darlene Cook
Mary Ann Palmer
Sue Pyper
Laura Sue Hancock
Edith Larsen

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John McKea
Rebecca Gehring
Betty Jeanne Gunn
Carolyn Sappington
Carl Palmer
Denise Marshall
Allison Funk
Anne Smith
Gerald Grossnickle
Linda Cropper
Dorothyanne Fulton
Mark Jasinski
Barbara Bitner
Julia Monson
Susan Beck
Georgia Law

*VIOLAS*
Dan Blakeslee, *Principal*
Janet Smith
Myrna South
Coleen Smith
Darlene Long
Lorraine West
Nancy Schow
Steven Day
Irene Hatton
Marlin Criddle

*Faculty

*CELLOS*
Mary Beth McCombs, *Principal*
Jannene Lamm
Rose Anne Callister
Kathy Bird
Diane Kirkham
Leta Boyer
Sylvia Hatch
Janice Edens
Cheryl Schow
Peter de Long

*BASSES*
David Ward, *Principal*
Doug Keeler
Vicky Enders
Barbara Lynn
Tim Stanley
Kristine Commendant
Carrie Jacobs

*FLUTES*
Jo Marcune, *Principal*
Helen Carey
Susan Johnson
Susan Ray

*PICCOLO*
Susan Ray

*OBOES*
Martha Craig, *Principal*
Carla Baier
Aric Johnson
James Rasmussen

*ENGLISH HORN*
James Rasmussen

*CLARINETS*
Judy Asay, *Principal*
Cheryl Oliver
Larry Hill
Robert Bowring

*BASS CLARINET*
Robert Bowring

*BASSOONS*
Duane Perry, *Principal*
Ardith Freeman
Alex Sutherland
Leland Coleman

*CONTRA BASSOON*
Duane Perry

*HORNS*
Richard Ballou*
Brent Christensen, *Principal*
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Rose Ann Callister

# ORCHESTRA OFFICERS

Carl Palmer, *President*
Dan Blakeslee, *Vice-President*
Mary Beth McCombs, *Secretary*
Mark Jasinski, *Manager*
Darlene Long, *Librarian*

# CONDUCTORS

1965-66

Crawford Gates
Lawrence Sardoni
Ralph G. Laycock
Richard Ballou
John Halliday
Kurt Weinzinger
Don Earl

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

# MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday — March 16, 1966
1965-1966 Series — No. 82

## PROGRAM*

String Quartet . . . . . Purcell
Sonata . . . . . Mozart
Trish Christensen, piano

Cradle Song . . . . . Gretchaninov
Por gi, amor, qualche ristoro . . . . . Mozart
Vivien Beecroft, soprano
Dan Harrison, piano

Lasciatemi Morire . . . . . MonteVerdi
In diesen heil'gen Hallen . . . . . Mozart
Walter Rudolph, bass
Laurie Litster, piano

Concertino, op. 26 . . . . . von Weber
Jan Remley, clarinet
Mary Hodge, piano

Polonaise in C# Minor, op. 26, no. 1 . . . . . Chopin
Robert Shedd, piano

Pieče en forme de Habanera . . . . . Ravel
Fantoches . . . . . Debussy
Linda B. Hallet, soprano
Jean Blaser, piano

* Jacob Bos, coordinator

150 3-66 FA 48809

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Presents

# AN EVENING OF CHAMBER MUSIC

8:15 p.m.

Monday, March 21, 1966

Franklin and Florence Jepperson Madsen
Recital Hall

Franklin S. Harris Fine Arts Center

1965-66 Series No. 85

# PROGRAM*

Sonata A Quattro ..... Francesco Malipiero

Jo Marcune, *flute*
Martha Craig, *oboe*
Judy Asay, *clarinet*
Duane Perry, *bassoon*

Sonata for Two Pianos ..... Igor Stravinsky

Moderato
Largo: Theme and Variations
Allegretto

Marybeth Reynolds, *piano I*
Daniel Harrison, *piano II*

Variationen für Klavier, op. 27 ..... Anton Webern

Sehr mässig
Ruhig fliessend

Pat Brewer, *piano*

# INTERMISSION

Bachianas Brasileiras No. 5 ..... Heitor Villa-Lobos

Aria (Cantilena)

Janice Pierson, *soprano*

Cello Choir:

Janene Lamb, *solo cello*
Mary Beth McCombs
Cheryl Schow
Kathy Bird
Leta Boyer
Diane Kirkham
Richard DeLong
Sylvia Hatch

David Dalton, *director*

Quartet No. 1 in D ..... Benjamin Britten

Andante sostenuto - Allegro vivo
Molto vivace

Robert Galbraith, *violin*
Mark Jasinski, *violin*
Karen Lynn, *viola*
Mary Beth McCombs, *cello*

*David Dalton, coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

# CONCERT BAND

Ralph G. Laycock, Director

8:15 p.m.
Thursday, March 24, 1966

Gerrit de Jong, Jr., Concert Hall
Franklin S. Harris Fine Arts Center

(1965-66 Series No. 86)

# PROGRAM

## I

Overture to the opera, *The Improvisator* ..... d'Albert-Hindsley

The Battell ..... Byrd-Jacob

1. The Souldiers' Sommons
2. The Marche of Footemen
3. The Marche of Horsmen
4. The Trumpetts
5. The Irish Marche
6. The Bagpipe and the Drone
7. The Flute and the Droome
8. The Marche to the Fighte
9. The Retraite
10. The Buriing of the Dead
11. The Galliarde for the Victorie
12. The Morris
13. The Souldiers' Dance

## II

### TWO MEMORIALS

Trauersinfonie ..... Wagner

Funeral Music on Themes from "Euryanthe" written in memory of C. M. von Weber.

Dirge for Band ..... Starer

Written in memory of John F. Kennedy

## III

Celebration Overture ..... Creston

# INTERMISSION

## IV

Theme from "Profiles in Courage" ..... arr. by Riddle

Adagio and Allegro ..... Nelhybel

## V

Danzon ..... Bernstein-Krance

(Third Sailor's dance from the ballet, "Fancy Free")

Symphonic Songs for Band ..... Bennett

1. Serenade
2. Spiritual
3. Celebration

# PERSONNEL

Ralph G. Laycock, director

*Piccolo*
Helen Carey

*Flute*
*Jo Marcune
Helen Carey
RaNae Pace
Sue Ray
Roxene Geddes
Cathy Johnson
Suzy Johnson
Lily Meiners
Margaret Geddes

*Oboe*
*Jean Hall
Martha Oliphant
Karen Taylor
Susan Broadbent
Nancy Call

*English Horn*
Jean Hall

*Eb Clarinet*
Ed Biggs

*Bb Clarinet*
*Larry Hill
Emil Geddes
Judy Asay
Kathy Kennard
Ed Biggs
*Cheryl Oliver
Carolann Walker
Jan Remley
Douglas Salin
*Bob Bowring
Judy Barton
Dan Harman
Roger Wilson
Lorene W. Durland
Merrily Harston

*Alto Clarinet*
*Mary Hodge
Sandra Bennett

*Bass Clarinet*
*R. Bruce Sundrud
Val B. Jones
Richard E. Bennett

*Contra-Bass Clarinet*
Betty Thayne

*Bassoon*
*Alex Sutherland
Ardith Freeman
Warren Barton

*Alto Saxophone*
*Douglas Keeler
Preston Lloyd

*Tenor Saxophone*
Ken North
Laura McClure

*Baritone Saxophone*
Michael Moulton

*Cornet*
*Gaylord Durland
Larry Wardle
Stan Knoles
*Fredrick H. Smith
Lynn S. Jacobs
William Hassel
*Ben Gonzales
Jim Peterson
Craig Nelson
Wynn Randall Witman
Leroy Darling

*Trumpet*
*Ron Keith
Steven Littlefield
Gary Mercer
Dallas Lowe

*French Horn*
*L. Brent Christensen
Linda Eicke
Ronald L. Knudsen
Fonz Allen
Linna Barton
Joseph L. Wise
Claude Richards

*Trombone*
*Carson H. Sharp
Richard Ross
Ted E. Buttcane
Michael O'Brien
Richard L. Young
Ladd Bennett

*Baritone*
*Eugene Webb
Jim Llewelyn
L. Alan Westover
Lynn Dean

*Tuba*
*Enes Smith
Ralph Clark
Rodney E. Harris
Kent Wilkinson

*String Bass*
Carrie Jacobs

*Timpani and Percussion*
*Karen Baird
Craig Paxman
Buzz Minson
Linda Hearn
Harold Hessler
Brent Laycock

*Piano and Celeste*
Linda Hearn

*Harp*
Carolyn Paxman

*Harpsichord*
Bonnie Goodliffe

*Section Leaders

*Band Officers*

James Brague, president
Judy Asay, secretary
Jean Hall, historian
Brent Christensen, stage mgr.
Ron Knudsen, property mgr.
Ron Keith, publicity mgr.

BRIGHAM YOUNG UNIVERSITY

COMBINED STAKE FIRESIDE

in a

# CONCERT OF SACRED MUSIC
## Appropriate to the Easter Season

featuring

## Organizations of the Music Department

7:00 p.m.

Sunday, April 3, 1966

George Albert Smith Fieldhouse

1965-66 Series No. 91

# PARTICIPATING ORGANIZATIONS

## IN ORDER OF APPEARANCE

Oratorio Choir ..... John R. Halliday, conductor
Preston Larson, organ
Shauna Knight, harpsichord
Martha Craig and James Rasmussen, oboes

University Chorale ..... Kurt Weinzinger, conductor
Bonnie Goodliffe, organ

A Cappella Choir ..... Ralph Woodward, conductor

Concert Band ..... Ralph G. Laycock, conductor

Male Chorus ..... Ralph Woodward, conductor

Women's Chorus ..... Maughan McMurdie, conductor
Marybeth Reynolds, accompanist

Symphony Orchestra ..... Crawford Gates, conductor
Trumpets: Gaylord Durland
Larry Wardell, Fred Smith

Charles Metten, reader

# PROGRAM

Presiding ..... President William R. Siddoway
Stake President, B.Y.U. 4th Stake

Conducting ..... Glade Hunsaker
High Councilman, B.Y.U. 4th Stake

Vater Unser (Lord's Prayer) ..... Heinrich Schütz

Opening Prayer ..... Jan Gilliland
4th Stake, YWMIA Music Director

Hosannah to the Son of David ..... Roger Hannahs

O Magnum Misterium ..... Thomas Ludovico da Vittoria

The Lamentations of Jeremiah ..... Thomas Tallis

Funeral Symphony ..... Wagner

O Haupt voll Blut und Wunden ..... Johann Sebastian Bach

Agnus Dei (Lamb of God) ..... William Byrd

The Great White Host ..... Edvard Grieg

The Christ Is Risen ..... N. Ivanovich Bakhmetieff

Triumph of St. Joan Symphony ..... Norman Dello Joio
Third Movement "The Saint"

Lo the Earth Is Ris'n Again ..... Janet Drake

98th Psalm ..... Hugo Distler

Jesus Christ Is Risen Today ..... arr. Campbell-Wattson

Closing Prayer ..... Ron Munford
4th Stake, YMMIA Music Director

SM 4-66 49360

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

# MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday — April 6, 1966
1965-66 Series — No. 92

## PROGRAM*

I

Minuetto ..... Bach
Polonese
Preludio
Bourrée
Correute
Preludio

Tom Hidley, piano

II

Sonata in C Minor, op. 10, no. 1 ..... Beethoven
Allegro molto e con brio

Janet Larsen, piano

III

Violin Concerto, op. 26 ..... Bruch
Finale

Ann Williams, violin
Gayle Groo, piano

IV

Sonata for Oboe ..... Hindemith

Martha Craig, oboe
Bonnie Goodliffe, piano

* Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

# CHAMBER ORCHESTRA

Ralph G. Laycock, director

with guest artists
Karen Lynn, *viola*
Robert Galbraith, *violin*

8:15 p.m.
Thursday, April 7, 1966

Franklin and Florence Jepperson Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1965-66 Series No. 93

# PROGRAM

Partita for String Orchestra ..... Klein

Introduction—Largo—Allegro
Allegretto grazioso
Scherzo—Allegretto vivace
Siziliana—Larghetto
Presto
Burlesca—Allegro moderato

Symphony No. 22 in Eb Major (*Der Philosoph*) ..... Haydn

Adagio
Presto
Menuetto
Presto

Rumanian Folk Dances (for small orchestra) ..... Bartok

1. Stick Dance
2. Sash Dance
3. In One Spot
4. Horn Dance
5. Rumanian Polka
6. Fast Dance
7. Fast Dance

## INTERMISSION

Symphonie Concertante, K. 364 ..... Mozart

Allegro maestoso
Andante
Presto

Robert Galbraith, *violin* Karen Lynn, *viola*

# PERSONNEL

Ralph G. Laycock, director

*VIOLIN*

Robert Galbraith, *concertmaster*
Judy Nelson
Ann Williams
Dale Johnson
Diane Petty
Sharon Hintze
*Virginia Philips
Mark Jasinski
Teresa Sanders
Wynette Jones

*VIOLA*

*Karen Lynn
Dan Blakeslee
Myra Palmer
Janet Smith
Sharon Hintze

*CELLO*

*Mary Beth McCombs
Cheryl Schow

*BASS*

*David Ward
Carrie Jacobs

* Principal

*PICCOLO*

Helen Carey

*FLUTE*

Jo Marcune
Helen Carey

*OBOE*

Martha Craig
Martha Oliphant

*ENGLISH HORN*

Martha Craig
Jean Hall

*CLARINET*

Judy Asay
Robert Bowring

*BASSOON*

Ardith Freeman
Alex Sutherland

*FRENCH HORN*

Lynn Robinson
Steven Taylor

*HARPSICHORD*

Bonnie Goodliffe

## Miss Lynn

Karen Lynn, a graduate student majoring in English, has not only held the post as concertmistress of the B.Y.U. Symphony Orchestra for several years, but has been active in chamber music as well, often as a violist. The daughter of Mr. and Mrs. Gerald O. Lynn of Burbank, California, she studied with Vera Barstow, prominent teacher in Pasadena. Holder of several scholarships while enrolled in the Honors Program at B.Y.U., she graduated with highest honors. Currently a teaching graduate assistant in the English Department while pursuing the master's degree, she plans to teach next year on the junior college level in her home state.

May we take this opportunity to thank her most sincerely for her countless hours of devoted and superlative service to music of B.Y.U.

✦ ✦ ✦

## Mr. Galbraith

Robert D. Galbraith, son of Mr. and Mrs. Nelson W. Galbraith of Atherton, California, transferred to B.Y.U. this past fall from Foothills College in Los Altos Hills, California. A sophomore majoring at present on organ, he none-the-less has made a very significant place for himself as a violinist (and trombonist) in the Symphony Orchestra, in chamber music and as concertmaster of the Chamber Orchestra. A violin student of Effie Keldson, William Galbraith, Jacob Krachmalnick, and of B.Y.U.'s David Dalton, he has received several scholarships for his violinistic endeavors. In addition to tonight's appearance, he will be heard later this spring as one of the winners of the "Concerto Contest."

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

# MUSIC AT MIDDAY

for

# GOOD FRIDAY

12:10 p.m.

Friday, April 8, 1966

Bent F. Larsen Art Gallery

Franklin S. Harris Fine Arts Center

1965-66 Series No. 94

# PROGRAM*

## I

Trombone Quartet

Richard Ross
Kim Bateman
Alan Johnson
Ted Buttcane

## II

Salve Festa Dies (Hail Feast of God)

Victimae Paschali Laudes (Praise the Paschal Victim)

Gregorian Choir

## III

The following numbers are taken from Johann Sebastian Bach's *St. Matthew Passion.*

Aus Liebe will mein Heiland sterben

Margaret Woodward, *soprano*
Jo Marcune, *flute*
Arthur Barnes, *piano*

O Haupt voll Blutt und Wunden

University Chorale
Kurt Weinzinger, *conductor*
JoLane Laycock, *piano*

Ach Golgotha unsel'ges Golgotha

Chris Politis, *alto*
Martha Craig and Jean Hall, *obi da caccia*
Wallace McCloy, *piano*
Vocal Chamber Ensemble

Mache dich, mein Herze, rein

Kurt Weinzinger, *baritone*
Glacy d'Oliveira, *piano*

Nun ist der Herr zur Ruh' gebracht

Vocal Chamber Ensemble
Kurt Weinzinger, *conductor*
JoLane Laycock, *piano*
Soloists: Melva Allred, *soprano*
Chris Politis, *alto*
Dean Farnsworth, *tenor*
Duane Huff, *bass*

Wir setzen uns mit Tränen nieder

University Chorale and Vocal Chamber Ensemble
Kurt Weinzinger, *conductor*
JoLane Laycock, *piano*

*Jacob Bos, Coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

Glacy Antunes de Oliveira, piano

student of Joseph Kliass

in

# GRADUATE RECITAL

8:15 p.m.
Monday, April 11, 1966

Franklin and Florence Jepperson Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1965-66 Series No. 95

# PROGRAM

## I

Suite for piano, op. 11 ..... Alberto Nepomuceno

Prelude
Menuet
Air
Rigaudon

Sonata in one movement (Paulistana no. 7) ..... Claudio Santoro

Ponteio no. 30 (Prelude) ..... M. Camargo Guarnieri

Festa no Sertão ..... Heitor Villa-Lobos

## INTERMISSION

## II

Romance in F-sharp, op. 28, no. 2 ..... Schumann

Rhapsody in E-flat major, op. 119, no. 4 ..... Brahms

Feux d'artifice ..... Debussy

Sonetto del Petrarca, no. 104 ..... Liszt

Mazeppa (Transcendental Etude, no. 4) ..... Liszt

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

# MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday — April 13, 1966
1965-66 Series — No. 96

## PROGRAM*

I

Sebben Crudele . . . . . Caldara
Liebhaber in allen Gestalten . . . . . Schubert

Leanna Macintosh, soprano
Jeana Stowell, piano

II

Il mio core . . . . . Fedelli
An den Mond . . . . . Schubert

James Dunaway, tenor
Shauna Knight, piano

III

Auf ein altes Bild . . . . . Wolf
Les Papillons . . . . . Chausson

Katherine Rich, soprano
Ruth Thomson, piano

IV

Ouvre ton coeur . . . . . Bizet
Il est doux, il est bon . . . . . Massenet

Clare Johnson, soprano
Clair Ann Wright, piano

V

Zuneigung . . . . . Strauss
Four Ducks on a Pond . . . . . Needham

Ellen Carbine, soprano
Joyce Christopherson, piano

VI

Concertino for Clarinet . . . . . Von Weber

Bob Bowring, clarinet
Cheryl Oliver, piano

VII

Concerto . . . . . Strauss

Pat Smith, French horn
Colleen Smith, piano

* Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

# MALE CHORUS

Ralph Woodward, Conductor

8:15 p.m.
Wednesday, April 13, 1966

Gerrit de Jong, Jr., Concert Hall
Franklin S. Harris Fine Arts Center

1965-66 Series No. 97

# PROGRAM

## I

Let Their Celestial Concerts All Unite ..... G. F. Handel

Agnus Dei ..... William Byrd

Lamb of God, that takest away the sin of the world,
Have mercy upon us. Grant us peace.

The Great White Host ..... Edvard Grieg

Edwin Beus and Chorus

Alleluia, Amen ..... Samuel Richards Gaines

## II

Solo: Arthur Barnes

## III

Night Song in the Forest ..... Schubert

French Horn Quartet
Brent Christensen, Patti Smith, Yeo Bai Lee, Lynn Robinson

See the evening, forest-born,
Starlit darkness come to birth.
See the moon's bright golden horn
Calling all to peace on earth.
Like an angel come in splendor
Heaven's benediction falls.
Through the forest, house of wonder,
Calls the moon along its halls.
Breezes are ringing, bells in the branches,
Hearts are all singing night's quiet dances.
Wind like the deep is rocking us slow,
Bringing us sleep with songs choired low.
But no! Has darkness all gone?
Has day sprung up at sound of a horn?
What hunters come leaping up and on?
Up! Up! Up!
Attend to the turmoil that loud morning brings,
The streams that were slumberous now dart along.
The birds are alert now and tense in their wings,
For quick is their sensing that something is wrong.
The deer in the forest all listen afraid,
For day is a world that the hunters invade!
Return our evening anthem, O forest the home of the night!
The moon, the quiet lantern;
O let all praise you, glorify!
O home of night, O home of night!
As long as trees grow proud and high
Our songs of praise take flight.

Rhapsody ..... Brahms

Cynthia Williams, contralto
and Chorus

Who doth stand there apart?
In the break he loseth his path;
Close behind, the branches twine around him,
The grass springs up again;
The desert surrounds him.
Who will heal his affliction?
For to him balm is poison,
Naught but hate of men findeth he in the cup of love.
Once despised, now a despiser.
Secretly he wastes all the good he hath
In a vain self-communing.
Father, ever loving,
Send from Thy Psaltery one tone that may breathe
O'er his being.
Let it quicken his heart.
Open then his clouded eyes,
Shew him the thousand fountains
Springing for parched souls in the deseret.
Oh quicken his heart.

## INTERMISSION

## IV

Sh'ma Yisroel ..... Hebrew
arr. by Harvey Gaul

Carnes Burson and Chorus

Hear, O Israel: the Lord your God, the Lord is One.

Psalm 121 ..... Darius Milhaud

I was glad when they said unto me,
Let us go into the house of the Lord.
Our feet shall stand within the gates, O Jerusalem.
Jerusalem is builded as a city that is compact together;
Whither the tribes go up, the tribes of the Lord, unto the
testimony of Israel, to give thanks unto the name of the Lord.
For there are set thrones of judgment, the thrones of the
house of David.
Pray for peace of Jerusalem; they shall prosper that love thee.
Peace be within thy walls, and prosperity within thy palaces.
For my brethren and companions' sakes, I will now say,
Peace be within thee.
Because of the house of the Lord Our God I will seek thy good.

Truth Shall Deliver ..... William Schuman

Flee from the crowd and dwell in steadfastness
Suffice unto thy role though it be small;
To hoard brings hate and climbing, slipperiness;
Rank invites envy and riches dazzle all;
Savour no more than is thy due withal;
Take the advice thou has for others spread
And Truth shall deliver, there is no dread.
Attempt not all things crooked to redress
But trust in fortune, turning as a ball;
Great rest is far from busybodiness;

Beware a kick against the cobbler's awl;
Strive not as doth the crock against the wall.
It thou wilt lead, let self be conquered
And Truth shall deliver, there is no dread.
That which is sent, receive in lustiness,
The wrestling for this world asketh a fall,
Here is no home, Here is but wilderness,
Forth, pilgrim, Forth.
Forth, beast, out of thy stall,
Know thine own land, look up, thank God for all;
Hold the highway and by thy ghost be led,
And truth shall deliver, there is no dread.

The West Wind ..... Robert Cundick

This stirring chorus was written by Dr. Cundick in 1959 and dedicated to the Brigham Young University Male Chorus and its conductor. Set to the poem by the English poet-laureate John Masefield, it captures brilliantly the atmosphere of the appealing text. From 1957 until 1964 Dr. Cundick was a member of the music faculty of Brigham Young University and is now organist at the Tabernacle in Salt Lake City.

## MALE CHORUS PERSONNEL

*Tenor I*
Daniel M. Bates
Edwin H. Beus
Bruce A. Bingham
Jed A. Bryan
Larry O. LeBaron
Douglas G. Rowley
Greg Soter
William Stirland
Dan Whitley

*Tenor II*
Mark F. Breinholt
Lee Callister
Jay Harding
Arlen Housekeeper
F. David Lee
Larry E. Litster
Dale Mickelsen
Harold Monson
Bert J. Rawlins
Jim Roach

*Bass I*
Arthur Barnes
Carnes Burson
Guy Chamberlain
Paul Christensen
Robert D. Clark
Earl Coombs
Merrill W. Cox
Thomas Hidley
Jim H. Johnson
Ned M. Karren
John Paul Larsen
Alex D. Lott
Bruce Louthan
Robert O. Russell

*Bass II*
David J. Adams
Bradley B. Anderson
LeGrande Avery
Mike Bringhurst
David Bush
Dustin Carsey
James E. Frank
John O. Henderson
Jay E. Lewis
Roger L. Miller
J. Scott Nickerson
Dennis Quinn
Stan E. Weed

Dr. Ralph Woodward, director
Roger Miller, graduate assistant
Arthur Barnes, accompanist

### OFFICERS

Bruce Bingham, president
Jay Lewis, vice-president
Larry Litster, secretary-treasurer
Dan Bates, historian

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents the

# WESTERN STUDENT COMPOSER'S SYMPOSIUM

PARTICIPATING UNIVERSITIES
Brigham Young University
California State College at Fullerton
California State College at San Fernando
California State College at San Jose
University of California at Berkeley
University of California at Davis
University of the Pacific
University of Redlands
University of Southern California
University of Utah

This symposium is an event held each year on campus of one of the participating universities.

April 14, 15, 16, 1966
Franklin S. Harris Fine Arts Center

1965-66 Series
Nos. 104, 105, 106, 107, 108, 109, 110

# PROGRAM I

10 a.m.
April 14, 1966

Madsen Recital Hall
Harris Fine Arts Center

I

String Quartet ..... Kenneth Hicken
(BYU)

II

Sonata for Violin and Piano ..... William Johnson
(Berkeley)

Virginia Fattaruso, *violin*
William Johnson, *piano*

III

Three Snatches for Woodwind Quartet ..... Troy Newville
(BYU)

IV

Mobile for Wind Quartet ..... David Koralewski
(BYU)

Judy Asay, *clarinet*
Joe Marcune, *flute*
James Rassmussen, *oboe*
Alex Sutherland, *bassoon*

V

Chorale ..... John Rodby
(San Fernando)

VI

Triptych ..... Lee Openshaw
(San Fernando)

VII

Missa Brevis ..... Donald Walker
(Berkeley)

VIII

In That Day ..... Mike Smith
(Redlands)

BYU A Cappella Choir
Dr. Ralph Woodward, director

# PROGRAM II

2 p.m.
April 14, 1966

de Jong Concert Hall
Harris Fine Arts Center

## I

Five Guitar Songs ..... L. Montfort Myers (Redlands)
of Jacopo Del Sallio (Pound)
Depart (Rimbaud)
(Lorca)
Leoparden in tempel (Kafka)
From "Like Decorations in a Nigger Churchyard" (Stevens)

Marca McCray, *soprano*
Richard Glenn, *guitar*

## II

Three Pieces for Solo Clarinet ..... Jonathan Kramer (Berkeley)

Jonathan Kramer, *clarinet*

## III

Improvisations for Piano ..... Joseph Inge (San Fernando)
Liaison
Mirror fugue
Quick Move
Marche
Elegiac

Douglas Childs, *piano*

## IV

Sonata for Flute and Piano ..... Paul Hedwall (USC)

## V

Cantata ..... Donald Walker (Berkeley)

John Thomas, *countertenor*
Donald Walker, *baritone*
William Johnson, *piano*
Arthur Lawrence, *concertone*

# PROGRAM III

8:15 p.m.
April 14, 1966

de Jong Concert Hall
Harris Fine Arts Center

I

Music for Agamemnon ..... Frank Campo (USC)

BYU Concert Band
Ralph G. Laycock, director  Richard Ballou, conductor

Reading Session by the BYU Symphony

II

Six Pieces for Orchestra ..... Paul McCurdy (Pacific)

I. Lento moderato
II. Moderato alle breve
III. Allegretto
IV. Andante
V. Allegretto
VI. Lento moderato

III

Passacaglia for String Orchestra ..... Keith Weathers (USC)

IV

Antiphonies for Full Orchestra ..... JoAnne Feldman (Berkeley)

V

Study for Orchestra ..... John McGuire (Berkeley)

VI

Analogies from Rothko ..... Harold Budd (USC)

VII

Contrasts ..... Ellis Worthen (BYU)

BYU Symphony Orchestra
Dr. Crawford Gates, director

Reception in the south lobby for all participants immediately following the concert.

# PROGRAM IV

10 a.m.
April 15, 1966

Provo Tabernacle

I

Passacaglia ..... Michael Moody
(BYU)

Troy Newville, *organ*

II

Permutations 2-21.5 for Two Flutes ..... Allen Strange
(Fullerton)

III

Prelude and Offertory ..... Paul Connely
(San Jose)

IV

Two Pieces for Organ ..... Thomas Cleman
(Berkeley)

Arthur Lawrence, *organ*

V

Partita on "Good King Wencelas" ..... Troy Newville
(BYU)

Troy Newville, *organ*

VI

Prelude and Fugue for Flute, Clarinet and Bassoon ..... Gary Brainard
(USC)

VII

Cantata "Friedenshort" ..... Walter Granger
(Redlands)

Marca McCray, *soprano*
Walter Granger, *tenor*
Sylvia McMasters, *flute*
Diana Miller, *clarinet*
Anne Cummings, *contralto*
Lowell Lacey, *bass*
Martha Craig, *oboe*
Alex Sutherland, *bassoon*

# PROGRAM V

2 p.m.
April 15, 1966

de Jong Concert Hall
Harris Fine Arts Center

## I

Set of Five for Piano Solo ..... Darwin Wolford (U of U)
- I. Fairly Rapid
- II. Fast
- III. Moderate
- IV. Slow, Broad
- V. Fast, Energetic

Steve Oldroyd, *pianist*

## II

Theme and Variations for Bb Clarinet, Horn and Cello ..... John Rodby (San Fernando)

## III

Concertino for Three Clarinets and Piano ..... Frank Campo (USC)

## IV

Haiku Evocations for Speaker, Celeste, and Percussion ..... Harold Budd (USC)

## V

Avenida Atlantica ..... Curtis J. Gallagher (U of U)

Ballet in Three Movements
- Moderato
- Lento Sostenuto
- Allegro

University of Utah Symphony Orchestra
Composer conducting

## VI

Symphony ..... Richard Dickson (U of U)
- Largo—Allegro
- Larghetto
- Furioso

University of Utah Symphony Orchestra
Composer conducting

# PROGRAM VI

8:15 p.m.
April 15, 1966

Madsen Recital Hall
Harris Fine Arts Center

I

Sonata for Violin and Piano ..... Erma Reynolds (Fullerton)
Allegro
Andante
Allegro menuetto

II

Sonata for Alto Saxophone and Piano ..... John Rodby (San Fernando)

III

Zupfgeige Rinne ..... Stanley Lunetta (Davis)

IV

Fantasy for Piano ..... Frederick Lesemann (USC)

V

Three Expansions for Four Hands ..... Lowell Lacey (Redlands)
Andante maestoso
Allegretto grazioso
Allegro marcato
Lowell Lacey and Mike Smith, *pianists*

VI

Straight Ahead ..... John Mizelle (Davis)

VII

Reverberated Fragments of TV Audio transmission ..... David Koralewski (BYU)

VIII

Parthenia II for Violin and Piano ..... John Thomas (Berkeley)

# PROGRAM VII

10 a.m.
April 16, 1966

Madsen Recital Hall
Harris Fine Arts Center

I

Piece for Stage Band ..... Preston Kies
(BYU)

II

Piece for Recorder, Bass Clarinet, and Harpsichord ..... Keith Lorraine
(BYU)

III

Quartet ..... Stanley Lunetta
(Davis)

IV

Piece for Flute, Oboe, Clarinet, Bass Clarinet,
and Tenor Drum ..... David Sargent
(BYU)

Judy Asay, *clarinet*
Jo Marcune, *flute*
Martha Craig, *oboe*
Bruce Sundrud, *bass clarinet*
Karen Baird, *tenor drum*

V

Trilogy for Soprano, Viola and Piano
on a poem by George Herbert ..... Robert Manookin
(U of U)

I. Love
II. Life
III. Vertue

David Dalton, *viola*
Donna Dalton, *soprano*
Paul Pollei, *piano*

VI

Septet for Two Clarinets, Bassoon, and Percussion ..... Michael Mitacek
(USC)

UNIVERSITY OF UTAH
COLLEGE OF FINE ARTS
DEPARTMENT OF MUSIC

presents

# A CHAMBER MUSIC PROGRAM

Louis W. Booth, Director

Brigham Young University

Harris Fine Arts Center

April 18, 1966 8:15 p.m.

# PROGRAM

## I

Brass Suite — Berezowsky

Fanfare and Gallop
Lullaby
Valse
Rondo

Nyle Steiner, Trumpet
Paul Marcantonio, Trumpet
Dwight Marchant, Trumpet
Charles Eckenrode, Tuba
Craig Bradford, Trombone
Dave Malouf, Trombone
Edward Allen, Horn
Carl Shatten, Horn

Dennis Smith, Coach

## II

Trio for Clarinet, Violin and Piano — Khachaturian

Andante con dolore-con molto espressione
Allegro
Moderato

James Robertson, Clarinet
James Starr, Violin

Steven Oldroyd, Piano

# PROGRAM

## III

Quartet No. 1 in C Major — Shostakovich

Moderato
Moderato
Allegro moderato
Allegro molto

Jack Ashton, Violin
Katherine Little, Violin
Kathleen Tadje, Viola
Richard Allen, Cello

## IV

Septet for Winds — Hindemith

Lebhaft
Intermezzo
Variations
Intermezzo
Fugue

Rebecca Shurtleff, Flute
Holly Lee, Oboe
Steven Allen, Clarinet
Nyle Steiner, Trumpet
Edward Allen, Horn
Loel Hepworth, Bass Clarinet
Roger Hicks, Bassoon

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

Alan J. Ord, bass-baritone

student of Kurt Weinzinger

assisted by Merylee Swift, *piano*

in

# SENIOR RECITAL

7:00 p.m.

Wednesday, April 20, 1966

Franklin and Florence Jepperson Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1965-66 Series No. 98

# PROGRAM

## I

Per la gloria d'adorarvi ..... Bonocini

Amarilli, mis bella ..... Caccini

Vittoria, mio core! ..... Carissimi

## II

Come, Let's Be Merry ..... Anon.

Ah! Willow ..... Anon.

The Pretty Creature ..... Stephen Storace

## III

Songs and Dances of Death ..... Mussorgsky

Lullaby
Serenade
Trepak
Commander-in-Chief

## IV

Heimliche Aufforderung ..... Strauss

Ich trage meine Minne ..... Strauss

Cacilie ..... Strauss

## V

Dormiro sol nel manto mio regal, from *Don Carlo* ..... Verdi

## VI

Twentieth Century ..... Kalmanoff

December Lark ..... Kreutz

Fugue on "Money" ..... Raphling

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

# LATE AFTERNOON CHAMBER MUSIC

4:10 p.m.

Wednesday, April 20, 1966

Franklin and Florence Jepperson Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1965-66 Series No. 100a

# PROGRAM*

Quartet in G Major, op. 54, no. 1 ..... Haydn

Allegro con brio
Allegretto
Menuetto: Allegretto
Finale: Presto

Cynthia Vance, *violin*
Teresa Sanders, *violin*
Janet Smith, *viola*
Leta Boyer, *cello*

Quintet in C Major, op. 1 ..... Dohnanyi

Allegro

Beverly Hill, *violin*
Virginia Phillips, *violin*
Steven Day, *viola*
Cheryl Schow, *cello*
Linda Fennimore, *piano*

Trio in D Minor, op. 49 ..... Mendelssohn

Molto allegro ed agitato
Andante con moto tranquillo
Scherzo: Leggiero e vivace
Finale: Allegro assai appasionato

Judy Nelson, *violin*
Janene Lamb, *cello*
Glacy de Oliveira, *piano*

Bachianas Brasileiras No. 5 ..... Villa-Lobos

Dansa (Martelo)

Janice Pierson, *soprano*

CELLO ENSEMBLE

Janene Lamb
Marybeth McCombs
Cheryl Schow
Kathy Bird
Leta Boyer
Diane Kirkham
Richard DeLong
Sylvia Hatch

David Dalton, *conductor*

Quartet in D, op. 25, no. 1 ..... Britten

Andante calmo
Allegretto con slancio

Robert Galbraith, *violin*
Mark Jasinski, *violin*
Karen Lynn, *viola*
Marybeth McCombs, *cello*

*David Dalton, coordinator

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

# MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday — April 20, 1966
1965-66 Series — No. 100a

## PROGRAM*

I

Sonata in C Minor, op. 10, no. 1 . . . . . Beethoven
Janet Larsen, piano

II

Auf ein altes Bild . . . . . Wolf
Les Papillons . . . . . Chausson
Katherine Rich, soprano
Ruth Thomson, piano

III

Zuneigung . . . . . Strauss
Four Ducks on a Pond . . . . . Needham
Ellen Carbine, soprano
Joyce Christopherson, piano

IV

A Spring Morning . . . . . Carey
Musetta's Waltz . . . . . Puccini
Jeanie Gifford, soprano
Margaret Woodward, piano

V

Sonata in F Major op. 54 no. 22 . . . . . Beethoven
Menuetto
Allegretto
Mary L. Hodge, piano

VI

Bachianas Brasileiras No. 5 . . . . . Villa-Lobos
Janice Pierson, soprano
Cello ensemble: Janene Lamb, solo
Mary Beth McCombs — Leta Boyer
Cheryl Schow — Diane Kirkham
Kathy Bird — Richard DeLong
Sylvia Hatch

*Jacob Bos, coordinator — David Dalton, director

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

Patricia Brewer, piano

student of Joseph Kliass

in

# GRADUATE RECITAL

8:15 p.m.

Thursday, April 21, 1966

Franklin and Florence Jepperson Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1965-66 Series No. 101

# PROGRAM

## I

Chaconne in G Major ..... Handel

Sonata in Eb Major ..... Haydn

Allegro (moderato)
Adagio
Presto

## II

Etude in C# minor, op. 2, no. 1 ..... Scriabine

Poeme Tragique, op. 34 ..... Scriabine

Sonatine ..... Ravel

Modéré
Mouvt de Menuet
Animé

Variationen für Klavier, op. 27 ..... Webern

Sehr mässig
Sehr schnell
Ruhig fliessend

## III

Mephisto Waltz ..... Liszt

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

Flora Nielsen, mezzo soprano

assisted by
Rhoda Vaun Young, *piano*

in

# FACULTY RECITAL

8:15 p.m.
Friday, April 22, 1966

Franklin and Florence Jepperson Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1965-66 Series No. 102

# PROGRAM

## I

Bist du bei mir ..... J. S. Bach

"If you are near, if you are with me,
then gladly to my rest I'll go."

My Heart Ever Faithful ..... J. S. Bach

Komm süsser Tod ..... J. S. Bach

"Come sweet death, come blessed rest,
come and give me peace."

## II

Vergin, tutto amor ..... Durante

"O mother of mercy, virgin, fount of
love, harken to a sinner's cry."

Danza, danza, fanciulla gentile ..... Durante

"Dance, or dance, maiden gay, to the song that I sing."

Divinités du styx, from *Alceste* ..... Gluck

"Alcestis, the queen has offered her life to the Gods of Hell in exchange for the life of her beloved husband, King Admetus. In this aria Alcestis invokes the Gods of the underworld and defies them to do their worst; what dread has she of dying when see she is dying for the one she loves best in the world."

## III

F♯ Major Impromptu, op. 36 ..... Chopin

Improvisation, op. 84, no. 5 ..... Fauré

Rhoda Vaun Young, *Piano*

## IV

Au bord de l'eau ..... Fauré

"To sit together on the bank of the stream that passes, to see it pass. Not to notice time passing but to feel deep passion only to adore each other without caring of the quarrels of the world."

Les Berceaux ..... Fauré

"Along the quays, the large ships, rocked silently by the surge, do not heed the cradles which women rock. The day of farewells will come, the women weep, the inquisitive men dare the horizons and the large ships feel their bulk held back by the soul of the far away cradles."

Au Cimetière ..... Fauré

"Happy is he who dies here beside his friends. Those he has known can bid him a long good-by and you can see on the headboard if he is young or old and call him by name, but how unfortunate are they who die upon the seas. Oh! Poor ones! Who for their only shroud have green seaweed, where they roll unknown, unclothed, and with eyes wide open."

## V

Requiem of Love ..... Borodine

Solitude ..... Rachmaninoff

Springtime ..... Rimsky-Korsakoff

The Nightingale and the Rose ..... Rimsky-Korsakoff

## VI

Life and Death ..... Taylor

A Slumber Song of the Madonna ..... Head

The Singer ..... Head

Moon Marketing ..... Weaver

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

# THE WASATCH WOODWIND QUINTET

a resident faculty ensemble

in a

CHAMBER CONCERT

Theodore Wight, *flute*
Darrel Stubbs, *oboe*
Ralph G. Laycock, *clarinet*
Glenn Williams, *bassoon*
Richard E. Ballou, *French horn*
Paul Pollei, *Assisting Artist*

8:15 p.m.

Friday, April 8, 1966

Franklin and Florence Jepperson Madsen Recital Hall
Franklin S. Harris Fine Arts Center

Friday, April 22, 1966

Assembly Hall, Temple Square
Salt Lake City, Utah

1965-66 Series Nos. 103, 104

# PROGRAM

Woodwind Quintet in Eb Major, op. 88, no. 2 ..... Anton Reicha

Lento - Allegro moderato
Scherzo
Andante grazioso
Allegro molto

Sextet for piano, flute, oboe, clarinet, bassoon and horn ..... Francis Poulenc

Allegro vivace
Divertissement
Finale

Paul Pollei, *pianist*

Intermission

March for Woodwind Quintet ..... John R. Barrows

Scherzo for Woodwind Quintet, op. 48 ..... Eugene Bozza

Passacaille for Woodwind Quintet ..... A. Barthe

Quintet for Wind Instruments, op. 24, no. 2 ..... Hindemith

Playful, moderately fast
Waltz
Placid and simple
Rapid
Very lively

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

# ORATORIO CHOIR

John R. Halliday, conductor

in its annual

# SPRING CONCERT

8:15 p.m.

Wednesday, April 20, 1966

Gerrit de Jong, Jr., Concert Hall

Franklin S. Harris Fine Arts Center

1965-66 Series No. 110

# PROGRAM

## I

Te Deum in G ..... Ralph Vaughan Williams
(1872-1958)

Ralph Vaughan Williams, son of a well-to-do English clergyman, was educated at Royal College of Music and at Trinity College, Cambridge, where he took both a musical and general degree and later his doctorate in music. He studied with Max Bruch in Berlin, and in Paris with Maurice Ravel. He served during World War I as a commissioned lieutenant in the Royal Garrison Artillery. As the most active of the so-called "folk-song school of composers," he lived an intense inner life from which issued a steady stream of works, vocal and instrumental, in all genres. In the last years of his life he was the unofficial composer laureate of his native land and was considered by many to be the greatest English composer in the 200 years since Henry Purcell. The Te Deum in G was composed for the enthronement of the Archbishop of Canterbury, December, 1928.

Magnificat ..... Charles Theodore Pachelbel
(1690-1750)

Kathy Willey, *soprano*
Nancy Jones, *soprano*
Meg Grotting, *alto*

Carl Theodorus Pachelbel, born in Stuttgart, Germany, was the son of the court organist and renowned composer, Johann Pachelbel. The elder Pachelbel was a close friend of the Bach family, godfather to Johann Sebastian's elder sister, Johanna Judith, and teacher of their brother, Johann Christoph. Carl Theodorus came to Boston, Massachusetts, before 1733 and in that year was called to Newport, Rhode Island, to assist in the installation of an organ at Trinity Church where he stayed on as organist until 1735. He gave concerts in New York and later settled in Charleston, S.C., where he died in September of 1750.

One of the most impressive canticles found in the Bible is the song of Mary, that beautiful hymn of praise sung by her when told by the angel Gabriel that she is soon to become the mother of the Savior, Jesus Christ.

| Latin Text | English Text |
|---|---|
| *Magnificat anima mea Dominum* | My soul doth magnify the Yord, and |
| *et exultavit spiritus meus* | my spirit hath rejoiced in God, my |
| *in Deo salutari meo.* | Savior. |
| *Quia respexit humilitatem* | For he hath regarded the low estate |
| *ancillae suae. Ecce enim* | of his handmaiden: for, behold, |
| *ex hoc beatam me dicent* | from henceforth all generations |
| *omnes generationes. Quia* | shall call me blessed. For he that |
| *fecit mihi magna qui potens* | is mighty hath done to me great |
| *est, et sanctum nomen ejus.* | things; and holy is His name. |
| *Et misericordia a progenie* | And His mercy is on them that fear |
| *in progenies timentibus eum.* | Him from generation to generation. |
| | He hath shewed strength with his arm; |
| *Fecit potentiam in brachio suo,* | He hath scattered the proud in the |
| *dispersit superbos mente cordis* | imagination of their hearts. He hath |
| *sui. Deposuit potentes de sede* | put down the mighty from their seats, |
| *et exaltavit humiles* | and exalted them of low degree. |
| *Esurientes implevit bonis et* | He hath filled the hungry with |
| *divites dimisit inanes.* | good things; and the rich he hath |
| *Suscipit Israel, puerum suum,* | sent empty away. He hath holpen |
| *recordatus misericordiae suae.* | his servent Israel, in remembrance |
| *Sicut locutus est ad patres* | of His mercy; As he spake to our |
| *nostros, Abraham et semini* | fathers, to Abraham, and to his |
| *ejus in secula.* | seed for ever. |

*Gloria Patri, gloria Filio,*
*et gloria Spiritui sancto.*
*Sicut erat in Principio,*
*et nunc, et semper et in*
*secula seculorum. Amen.*

Glory be to the Father, and to the Son, and to the Holy Ghost.
As it was in the beginning, is now, and ever shall be, world without end. Amen.

## II

### Das Vaterunser (The Lord's Prayer) ..... Heinrich Schütz (1585-1672)

Joyce Kell, *soprano*
Dannette Blackwelder, *alto*
Bruce Walker, *tenor*
Robert Shedd, *bass*

Heinrich Schütz, the greatest German composer of the middle 17th century and one of the most important musical figures of the Baroque, is often called the "Father of German Music." His eloquent setting of the Lord's Prayer with its poignant treatment of the German words, its striking chromaticism, and its mounting strength is a portion of the third part of Schütz' famous collection of *Symphoniae Sacrae,* first published in 1650.

German Text

*Vater unser, der du bist im Himmel, geheiliget werde dein Name, Zukomm dein Reich, dein Will gescheh, wie im Himmel, also auch auf Erden, Unser täglich Brot gib uns heute, vergib uns unsre Schulden, als wir vergeben unsern Schuldigern. Führe uns nicht in Versuchung, sondern erlöse uns von dem Uebel. Vater, denn dein ist das Reich und die Kraft, Die Kraft und die Herrlichkeit in Ewigkeit, Amen.*

## III

### O Had I Jubal's Lyre, from *Joshua* ..... George Frederic Handel (1685-1759)

The oratoria, *Joshua,* was composed in 1747 for performance at Convent Garden in London. Handel completed the oratorio in just twenty days. The success of it was slight, despite the loveliness of the music and the excitement of the biblical story of Joshua at Jerico. The Greek scholar, Rev. Thomas Morell, supplied the text. The particular aria sung tonight was actually composed many years earlier by Handel as a setting of a psalm; he later adapted it to the oratorio. It is a song of joyfulness before the Lord.

Linda Hallett is a senior in applied music and a third-year member of Oratorio Choir. She spent Spring Semester of last year with the B.Y.U. Semester Abroad at Salzburg, Austria, where she studied music at the Mozarteum and sang with the B.Y.U. Women's Chamber Ensemble, and with the Salzburg Radio Chorus. She has appeared as soloist with the Oratorio Choir in Haydn's *Creation,* and Dvorak's *Requiem.* She will present her senior recital Thursday, April 28, at 7 p.m. in the Madsen Recital Hall.

### Nenia (op. 84) ..... Johannes Brahms (1833-1897)

Michael Suzuki, *conductor*

Among the painters to whom Brahms was attracted was Anselm Feuerbach. These two men were art companions and firm friends during their entire lives, and Brahms crowned his friendship, after Feuerbach's death (at Venice in April, 1880), by dedicating his setting of Schiller's elegie. *Nenia,* to the painter's mother.

The Nenia of Schiller and Brahms had its origin in the spirit of Greek and Roman dirges of "pagen" antiquity. It is a gem of musical charm, tenderness, gentleness, and sauvity, transforming grief into tender melancholy, mourning into sweetly sad memory and friendly reconciliation. "Even Beauty must die" sing the mourners in the broad, tranquil opening chorus, with no accents of grief, despair, or lamentation, in a

simple fugal form, ending, on a note of growing tranquility: "Even to be a song of lament on the lips of the beloved" echoes Brahms' *German Requiem*: It is in the grave, mild, tender tones of its grief for the beloved dead that the *Nenia* is most deeply and intimately akin to the first and last movements of the *Deutsches Requiem.*

The underlying character of the Schiller-Brahms *Nenia* is one of grief restrained by a tranquil, antique grace. It is only in the passage where the foam-born goddess, Aphrodite, rises from the sea with all the daughters of Nereus and raises a lament over her glorified son that the sun breaks for a moment through the dark clouds in the brilliant key of F# major. The theme of the concluding section once more recalls the first; it takes on a little warmth again in a few short, magnificent unaccompanied passages—on the words "in the lips of the loved one." Thus the music of Brahms' *Nenia* becomes splendidly symbolic of the art of him whose premature end it laments: namely Anselm Feuerbach, the great reviver of classical antiquity in a modern spirit.

Michael Suzuki, the assistant conductor of the Oratorio Choir, is a graduate student from Yamagata, Japan. He has studied and taught music in the United States for the past seven years. He has been a member of Oratorio Choir for four years and has appeared as soloist in Mendelssohn's *Elijah,* Mozart's *Requiem,* Bach's *Magnificat,* Handel's *Messiah,* (with the Utah Valley Chorale) and Bizet's *Carmen* (Opera Workshop).

## INTERMISSION

## IV

### Apparebit repentina dies ..... Paul Hindemith (1895-1963)

Paul Hindemith, who is ofter referred to as the "20th Century Bach," was born near Frankfurt, Germany. He was a prolific composer, an author, a noted teacher, and a versatile performer. He played some twenty different instruments well in addition to being a virtuoso violist. The exciting work by this master which is heard tonight was written for the Symposium on Music Criticism, Harvard University, Cambridge, Massachusetts, May 1947. The Latin poem was written before 700 A.D. and was taken by Hindemith from the Oxford Book of Medieval Latin Verse.

| Latin Text | English Translation |
|---|---|
| 1 | 1 |
| *Apparebit repentina dies magna domini, fur obscura velut nocte improvisos occupans.* | Without warning the great day of the Lord shall come, like a thief by dark of night seizing the unwary. |
| *Brevis totus tum parabit prisci luxus saeculi, totum simul cum clarebit praeterisse saeculum.* | Vain will appear all the delights of an earlier day at the same time, it illumines the world to come. |
| *Clangor tubae per quaternas terrae plagas concinens, Vivos una mortuosque Christo ciet obviam.* | Clangor of trumpets sounding throughout the four corners of the earth will call living and dead alike to meet Christ. |
| *De caelesti judex arce, majestate fulgidus, claris angelorum choris comitatus aderit.* | From heaven's arch, the great judge, shining in majesty, will descend, surrounded by a brilliant choir of angels. |
| *Erubescet orbis lunae, sol et obscurabitur,* | The orb of the moon will be dimmed and the sun obscured; |
| *Stellae cadent pallescentes, mundi tremet ambitus,* | Paling, the stars will fall and the vain-seeking world quail, |
| *Flamma ignis anteibit justi vultum judicis,* | Dancing flames shall preceed the appearance of the righteous judge, |
| *Caelos, terras . . et profundi . . fluctus maris . . devorans,* | destroying heaven, earth and the depths of the seas. |
| *Gloriosus in sublimi rex se-* | He, the exalted king, will sit on the |

*debit solio, angelorum tremebunde circumstanbunt agmina.*

2

*Hujus omnes ad electi colligentur dexteram,*
*previ pavent a sinistris, hoedi velut fetidi.*
*Ite dicet rex a dextris regnum caeli sumite, pater vobis quod paravit ante omne saeculum,*
*Karitate quifraterna me juvistis pauperem, karitatis nunc mercedem reportate divites.*
*Laeti dicent Quando, Christe, pauperem te vidimus? te, rex magne, vel egentem miserati fuimus.*

*Magnus illis dicet judex cum juvistis pauperes, panem, domum, vestem dantes, me juvistis humilem.*

*Nec tardabit a sinistris loqui justus arbiter,*
*In Gehennae maledicti flammas hinc discedite,*
*Obsecrantem me audire despexistis mundicum, nudo vestem non dedistis, neglixistis languidum.*
*Peccatores dicent Christe*
*Quando tel vel pauperem,*
*Te, rex magne, vel infirmum contemnentes sprevimus?*
*Quibus contra judex altus*
*Mundicanti quamdiu opem ferre neglexistis, me sprevistis improbi.*

3

*Retro ruent tunc injusti ignes in perpetuos, vermis quorum non moritur, ignis nec restringuitur,*
*Satan atro cum ministris quo tenetur carcere, fletus ubi mugitusque, strident omnes dentibus.*
*Tunc fideles ad caelestem sustollentur patriam, choros inter angelorum regni petent gaudia,*

*Urbis summae Jerusalem introibunt gloriam, vera lucis atque pacis in qua fulget visio.*

*Xristum regem jam paterna claritate splendidum ubi celsa beatorum contemplantur agmina.*

4

*Ydri fraudes ergo cave, infirmantes subleva, aurum temne, fuge luxus, si vis astra petere.*
*Zona clara castitatis lumbos nunc praecingere, in occursum magni regns fer ardentes lampades.*

heavenly throne, surrounded by hosts of trembling angels.

2

At His right hand will assemble the blessed;
At His left, sinners will tremble, foul as goats.
Then shall the King say unto them on His right hand, "Come, inherit the kingdom of Heaven which the Father has prepared for you from the beginning of the world.
Ye who in brotherly love aided me, a poor man, now richly receive the award of love."

Joyously shall they ask, "When, Christ, did we see thee a poor man? When, Great King, in need did we show Thee pity?"

And to them the great Judge shall say, "When ye pitied the poor—gave bread, lodging and clothing bestowing—ye aided me.

Nor shall the just Judge delay to address those at His left.
"Depart hence, ye condemned ones into the flames of hell.
Scorning to hear me, ye scorned the beggar denied clothing to the naked, neglected the sick."

The sinners shall say, "When Christ, as a poor man, or as a sick man, Great King, did we scorn Thee?"

The Heavenly judge then replied, "Whenever ye failed to do good to the needy, ye evil ones scorned me."

3

Then shall the sinners fall back into fires eternal, whose pangs shall not die, whose flames shall not be quenched:
Falling to dark Satan and his ministers, imprisoned with weeping and wailing and gnashing of teeth.

But then the righteous shall rise to heaven, to seek, and to partake with choirs of angels the joys of that kingdom.
They shall enter into the glory of the highest, of the city of Jerusalem in which shines the true vision of light and peace.
There is the heavenly array of saints, behold Christ, the King, how majestic in His Father's purity.

4

Beware, then, the devil's wiles, care for the sick, scorn gold, flee luxury, if you seek the stars.
Cloth now thy loins in the girdle of chastity, at the coming of the Great King, bear a burning lamp.

## V

## To Saint Cecilia ..... Norman Dello Joio (1913- )

David Noyes, *baritone*

Norman Dello Joio was raised in New York City, although he descended from a line of Italian musicians. His father, a church organist who had emigrated from a small town near Naples, gave him a thorough grounding in piano, organ, and the rudiments of music theory. In 1940 at the Berkshire Music School in Tanglewood, he encountered the single most powerful influence on his artistic development—Paul Hindemith. At that same time Dr. Halliday was working with Hindemith, collecting materials for his Ph.D. dissertation. The friendships established during this period are responsible for the subsequent performances of several works by these two composers at Brigham Young University under Dr. Halliday's direction.

St. Cecilia, who was martyred with her husband in the year 220 A.D., has come to be considered the patron saint of music. According to a thirteenth century Latin "Legenda cures," Cecilia is reputed to have been a skillful musician who played the organ so sweetly that it inspired in her and in others the highest of religious emotions. The fame of her deep passion for music gave rise to the tradition that she invented the organ. The text to the cantata heard tonight was adapted by Dello Joio from a poem by John Dryden, "A Song for St. Cecilia's Day," written for her festival, November 22, 1687.

### Text

From Harmony this universal frame began:
When Nature underneath a heap of jarring
atoms lay, And could not heave her head.

The Voice of Thunder was heard on high,
"Arise, arise ye more than dead."
Then cold, and hot, and moist, and dry,*
The elements, they heard from high
And to their stations leap,
And Music's power obey.

From heavenly harmony this universal
frame began:
From harmony to harmony.
Through all the compass of notes it ran,
The diapason closing full in Man.

What passion cannot Music raise or quell!
When Jubal struck the corded shell,
His list'ning brethren stood around,
And, wond'ring, on their faces fell
To worship that celestial sound.

Less than a god they thought there could
not dwell
Within the hollow of that shell,
That spoke so sweetly and so well.
What passion cannot Music raise or quell!

The Trumpet's loud clangor
Excites us to arms,
With shrill notes of anger
And mortal alarms.

Trumpets proclaim from the depths of pain
In desperation, in indignation:
The Violins proclaim their jealous pangs
For the fair, disdainful dame.

But, oh! What art can teach
What human voice can reach,
The sacred Organ's praise
Its sacred praise inspiring holy love,
Notes that wing their heavenly ways
To mend the choirs above.

Orpheus could lead the savage race,
And trees uprooted left their place,
But bright Cecilia raised the wonder higher:
When to her Organ vocal breath was given,
An angel heard, and straight appeared,
Mistaking earth for heaven.

As from the power of sacred lays,
The spheres began to move,
And sung the great Creator's praise
To all the blest above;
So, when the last and dreadful hour
This crumbling pageant shall devour,
The Trumpet shall be heard on high,
The dead shall live, the living die,
And Music shall untune the sky.

*Air, Fire, Water, and Earth

## INSTRUMENTAL ACCOMPANIMENT PERSONNEL

Organ: Preston Larsen — Harpsichord and Piano: Shauna Knight

Oboes: Martha Craig, James Rasmussen (coached by Professor Darrell Stubbs)

Trumpets: Stan Knoles, Robert Bray, Fred Smith
French Horns: Lynn Robinson, Patricia Smith, Brad Mason, Ron Knudson
Trombones: Richard Ross, Kim Bateman, Mike O'Brian
Tuba: Enes Smith
(brass ensembles coached by Carson Sharp)

## ORATORIO CHOIR OFFICERS

President ..... Vincent Miller
Vice-President ..... Robert Larsen
Secretary ..... Margaret Schreiner
Treasurer ..... Polly Harney
Historian ..... Pauline Knowlden
Social Chairman ..... Reola Phelps
Photographer ..... Raymond Carroll
Publicity Chairman ..... Ron Acheson
Accompanists ..... Shauna Knight, Preston Larson

## SECTION CAPTAINS

First Soprano ..... Linda Hallet
Second Soprano ..... Shirley Decker
First Alto ..... Fay Jones
Second Alto ..... Jeannie Blackwelder
First Tenor ..... Bruce Walker
Second Tenor ..... Ted Johnson
First Bass ..... Bob Shedd
Second Bass ..... Raymond Carroll

# ORATORIO CHOIR PERSONNEL

## Dr. John R. Halliday, conductor

## Michael Suzuki, assistant conductor

*First Sopranos*

Jeanette Alleman
Margaret Davis
Marilyn Dinger
Ruth H. Finch
Lucille Fullmer
Deanna George
Michael Gibb
Linda Hallett
Polly Harney
Susan Hsieh
Virginia Jensen
Nancy Jones
Joyce Kell
Kathy Merrill
Helen Mueller
Sylvia Nielson
Relva Sonderegger
Kathryn Willey
Pam Winkelman

*Second Sopranos*

Linda Barfuss
Maureen Brown
Karen Callister
Shirley Decker
Elaine Felshaw
Shauna Hammond
Martha Johns
Karen Johnson
Margaret Lee
Margaret Maughan
Sylvia Meyers
Lyn Miller
Pat Nelson
Sue Palmer
Penny Samuel
Merlene Schreiner
Cherilyn Smith
Joanna Smithson
Tanya Taylor
Joalene Westenskow
Maralee Young
Jane Ziemer

*First Altos*

Margaret Barrett
Kathy Brunson
Patricia Chatwin
Ann Chipman
Corliss Christensen
Martha Fullerton
Julie Greenwood
Meg Grotting
Karen Hoyal
Sharon King
Carol Kirkham
Phyllis Meredith
Janet Peterson
Carolyn Sagers
Sally Sanders
Helene Wood

*Second Altos*

Christy Arnold
Fae Bartholomew
Danetta Blackwelder
Jeannie Blackwelder
Carol Brashear
Mary Jane Davidson
Alzina Higginson
Carol Jensen
Connie Jensen
Claudia Keeler
Pauline Knowlden
Aleen Lefler
Hawley McKinney
Leota Merkley
Sherry Payne
Reola Phelps
Margaret Schreiner
Mary Anne Sharpe
Diane Smith
Deanna Stapley
Kathy Stephens
Claudia Watters
Christine Wright

*First Tenors*

Daryl Cooper
Robert Howe
Steven Littlefield
D. Paul Sampson
Curtis Shawcroft
Michael Suzuki
Bruce Walker
Joseph Wise

*Second Tenors*

Glenn L. Birch
Peter Christenson
Thomas Hardy
Cloy Jenkins
Ted Johnson
Gene Puckett
Brent Rowbotham
Lawrence Schreiner
Reed Turnbow

*First Basses*

Ted E. Buttcane
Nicholas Cronk
Verne Hansen
Allan Hassell
Brent Hawkes
Gary Hunter
Gary Kerr
Robert O. Larsen
Steve Newman
David Noyes
Larry O'Donnal
Gordon Rawlins
John Robertson
Bob Shedd
Dan Shurtliff
Ron Staheli
David Stokes
Roger Williams

*Second Basses*

Ronald Acheson
Bill Ballvé
James Bartlett
Vaughn Benson
Robert Borden
Raymond Carroll
Robert Chitwood
Douglas Hindmarsh
Tim Humphrey
Don Jensen
Spencer Johnson
Nelden Maxfield
John Y. Merrell
Mike Metcalf
Vince Miller
Keith Norman
V. Larell O'Donnal
Brian Swim

1300 4-66 49681

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

# A CONCERT OF CHAMBER MUSIC

3:00 p.m.

Sunday, April 24, 1966

Music Building

University of Utah

1965-66 Series No. 111

# PROGRAM*

I

Three Dances ..... Tilman Susato
(1500-1560)

Ronde
Pavane
Salterelle

Contrapunctus I, from *Art of the Fugue* ..... J. S. Bach

Symphonie Sacrae I ..... Schütz
Fili Mi, Absalom

Alan Ord, *baritone*
Trombone Quartet:

| | |
|---|---|
| Carson Sharp | Kim Bateman |
| Richard Ross | Alan Johnson |

Janene Lamb, *cello* JoLane Laycock, *harpsichord*

II

Bachianas Brasileiras No. 5 ..... Villa-Lobos
Aria (Cantilena)
Dansa (Martelo)

Janice Pierson, *soprano*
Cello Ensemble:

| | |
|---|---|
| Janene Lamb, *solo* | Leta Boyer |
| Mary Beth McCombs | Diane Kirkham |
| Cheryl Schow | Richard DeLong |
| Kathy Bird | Sylvia Hatch |

David Dalton, conductor

*Aria*

Late one evening moved a roseate, luminous cloud
Across the beauteous space of dreams!
Into the infinite rises the wondrous moon,
Making the evening like unto the maiden of pure beauty
Who dreamily readies and adorns herself,
That she might be beautiful indeed.

All of nature calls out to heaven and earth.
Birdlings all now cease their mournful lays,
The sea reflects all its riches.
Softly now the light of the moon is awakened
By cruel fate that laughs and weeps at once.
Late one evening moved a roseate, luminous cloud
Across the beauteous space of dreams!

Ruth V. Corrêa

*The Dance*

Irerê, my little bird, my dear little bird from Cariri,
Irerê, beloved companion, my singing sweetheart,
Where goes my dear?
Where goes Maria?
Oh! How I wish that I could sing, that I could sing!
Oh! Without my lute no happy song can I now bring.
Oh! My whistle shrill must be my flute for Irerê.
But you're the flute that once in forest wilds resounded,
Oh! With a grievous message of woe.

Ah! You sang from sylvan depths of wildest wood,
Ah! Like winds of summer comforting the mournful heart,
Ah! Ah!

Irerê, sing, sing, sing to me!
Sing again, sing again,
Sing to me of Cariri!

Sing to me, my wren!
Sing to me, my dove!
Sing, my Irerê!
Sing to be of sorrow,
Patativa, Bemtevi,
Maria wakes for it is day.

All of you, now sing to me,
Wild birds of the sylvan glade,
Bemtevi, Sabiá.
Oh! Sabiá, of wood and forest wild,
Oh! Sabiá of wooded suffering!

—Manoel Bandeira

Translation from the Portuguese
by Gerrit de Jong, Jr.

Note: Irerê, Bemtevi, Patativa, Sabiá are Brazilian songbirds

III

Quintet in F Minor ..... Franck

Molto moderato - Allegro
Lento, con molto sentimento
Allegro non troppo

Robert Galbraith, *violin* Karen Lynn, *viola*
Mark Jasinski, *violin* Mary Beth McCombs, *cello*
JoLane Laycock, *piano*

*David Dalton, *coordinator*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

# Arthur Barnes, pianist

student of Joseph Kliass

in

# GRADUATE RECITAL

8:15 p.m.
Monday, April 25, 1966

Franklin and Florence Jepperson Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1965-66 Series No. 112

# PROGRAM

## I

Andante varié ..... Haydn

## II

Sonata "Appassionata," op. 57 ..... Beethoven

1. Allegro assai
2. Andante con moto
3. Allegro ma non trappo

## INTERMISSION

## III

Intermezzo, op. 118, no. 2 ..... Brahms

Ballade, op. 118, no. 3 ..... Brahms

The White Peacock ..... Charles T. Griffes

Allegro Barbaro ..... Bela Bartok

## IV

Rhapsodie Espagnole ..... Liszt

COLLEGE OF FINE ARTS AND COMMUNICATIONS

BRIGHAM YOUNG UNIVERSITY

DEPARTMENT OF MUSIC

(preparatory department)

presents

Cynthia Vance, *violinist*

student of David Dalton

assisted by Connie Kirkman, *pianist*

in

# SOLO RECITAL

6:45 p.m.

Monday, April 25, 1966

Franklin and Florence Jepperson Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1965-66 Series No. 113

# PROGRAM

Sonata No. 1 in A Major ..... Handel

Andante

Allegro

Adagio

Allegro

Janene Lamb, *cello*

Partita No. 3 in E Major for Solo Violin ..... Bach

Preludio

Loure

Gavotte en Rondeau

Menuet I - Menuet II

Bouree

Gigue

La Clochette ..... Paganini-Kreisler

Concerto in G Minor, op. 26 ..... Bruch

Vorspiel: Allegro moderato

Adagio

Finale: Allegro energico

Brigham Young University

CONCERT BAND

# Annual Spring Banquet

1966

# *Haole Luau*

7:30 p.m.

April 27, 1966

Polynesian Kitchen

Provo, Utah

Welcome ..... James Brague

Opening Prayer ..... Fred Smith

# HAOLE LUAU

Erasmo Fuentes ..... Guitar

Awards ..... Ralph G. Laycock

Service Pins
"Oil Can Award"
Outstanding Bandsman Award

Announcement of New Officers ..... James Brague

## ENTERTAINMENT

Lynn Dean ..... Piano

Jo Marcune ..... Flute

Jolayne Laycock, *Accompanist*

Ralph G. Laycock ..... Trumpet

Durbell Quin, *Accompanist*

Closing Prayer ..... Lily Meiners

## DANCING

## BAND OFFICERS, 1965-66

James Brague, *President*
Fred Smith, *Vice President*
Judy Asay, *Secretary*
Jean Hall, *Historian*
Lily Meiners, *Social Co-Chairman*
Gaylord Durland, *Social Co-Chairman*
Brent Christensen, *Band Manager*
Ron Knudsen, *Band Property Manager*

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

# MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday
1965-66 Series

April 27, 1966
No. 115

## PROGRAM*

I

Sonata No. 5 for Two Pianos . . . . . Bach
Allegro

David Ellsworth, piano
David Sargent, piano

II

Concerto for Viola in G Major . . . . . Teleman
Largo
Allegro
Andante
Presto

Steven Day, viola
Evelyn Rogers, piano

III

Sonata in F Major, op. 54, no. 22 . . . . . Beethoven
Menuetto
Allegretto

Mary L. Hodge, piano

IV

Sonata for Klarinet . . . . . Hindemith
First movement

Cheryl Oliver, clarinet
Glacy Oliveira, piano

V

Concerto for French Horn . . . . . Strauss

Pat Smith, French horn
Colleen Smith, piano

* Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

Linda Hallett, soprano
student of Dr. John R. Halliday
assisted by Jean Blaser, *piano*

in

# SENIOR RECITAL

7:00 p.m.
Thursday, April 28, 1966

Franklin and Florence Jepperson Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1965-66 Series No. 114

# PROGRAM

O del mio amato ben ..... Donaudy

Che fiero costume ..... Legrenzi

If Music Be the Food of Love ..... Purcell

Oh, Had I Jubal's Lyre ..... Handel

Auch kleine Dinge ..... Wolf

Mausfällensprüchlein ..... Wolf

Der Hirt auf dem Felsen ..... Schubert

Emil Geddes, *clarinet*

Mandoline ..... Fauré

Vocalise ..... Ravel

D'Anne jouant de l'espinette ..... Ravel

Fantoches ..... Debussy

## Intermission

To This We've Come, from *The Consul* ..... Menotti

How Do I Love Thee ..... Dello Joio

As It Fell Upon a Day ..... Copland

Jo Marcune, *flute*

Emil Geddes, *clarinet*

Glitter and Be Gay, from *Candide* ..... Bernstein

BRIGHAM YOUNG UNIVERSITY

DEPARTMENT OF MUSIC

presents

# STUDIO RECITAL

7:00 p.m.
Thursday, April 28, 1966

C-485
Harris Fine Arts Center

Students of Flora Nielsen

PROGRAM

Romance . . . . . Romberg
Linda Call, mezzo soprano
Janet Larsen, piano

A Dream . . . . . Cory
Pat Anderson, soprano
Pat Holland, piano

Sometimes I Feel Like a Motherless Child . . . . . Negro Spiritual
Robert Anderson, bass
Karen Humphreys, piano

Dedication . . . . . Franz
Sharon Robinson, mezzo soprano
Betty Wells, piano

Love's Old Sweet Song . . . . . Mallory
Sheri Kemp, mezzo soprano

Amarilli . . . . . Caccini
Janet Tait, soprano
Lyn McLane, piano

Drink to Me Only with Thine Eyes . . . . . Old English Air
Stephen Boyd, tenor

I Love Thee . . . . . Grieg
Joyce Christopherson, mezzo soprano
Kaye Thompson, piano

In the Country . . . . . Haydn
Betty Bacon, mezzo soprano
Janice Gilliland, piano

Es hat die Rose sich beklagt . . . . . Franz
Roy Stoner, tenor
Margaret Hill, piano

O Sole Mio . . . . . Capua
Steve Halliday, tenor

Florian's Song . . . . . Godard
Alma del Core . . . . . Caldara

Kathy Oyler, soprano
Emma Jo Bascom, piano

Grace Thy Fair Brow . . . . . Handel

Mary Beth Hill, mezzo soprano
Kaye Starr Thompson, piano

When Love Is Kind . . . . . Folk Song
In Questa Tomba Oscura . . . . . Beethoven

Kaye Starr Thompson, contralto
Mary Beth Hill, piano

My Love's an Arbutus . . . . . Irish Air

Bonnie Baer, contralto
Karen Otteson, piano

Di Provenza il mar, il suol, from La Traviata . . . . . Verdi

Jay Michaelson, baritone

Der Nussbaum . . . . . Schumann
Connais tu les Pays, from Mignon . . . . . Thomas

Janice Denton, mezzo soprano
Margaret Hill, piano

Pirate Dreams . . . . . Huerter
Printemp qui commence, from Samson et Dalila . . . . . Saint Saens

Karen Humphreys, mezzo soprano

Zueignung . . . . . Strauss
Four Ducks on a Pond . . . . . Needham

Ellen Carbine, mezzo soprano

Sebben Crudele . . . . . Caldalra
Liebhaber in allen Gestalten . . . . . Schubert

Leanna Macintosh, mezzo soprano
Jeana Stowell, piano

Bist du bei mir . . . . . Bach
O Mio Fernando, from La Favorita . . . . . Donizetti

Julie Judd, mezzo soprano
Mary Beth Hill, piano

Music I Heard with You . . . . . Hageman
Il est doux, il est bon, from Heriodiade . . . . . Massenet

Karen Otteson, soprano
Kaye Starr Thompson, piano

Romance . . . . . Debussy
He's Goin' Away . . . . . Niles

Gwyn Harris, soprano
Karen Otteson, piano

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

# MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Friday — April 29, 1966
1965-66 Series — No. 116

## PROGRAM*

I

Se tu m'ami . . . . . Pergolesi
The Creation . . . . . Haydn

Iristine Comendant, soprano
Kurt Weinzinger, piano

II

Il regardait mon bouquet, from "Le Roi et le Fermier" . . . . . Monsigny
Lebe wohl . . . . . Hugo Wolf
In nomini, in soldati from "Cosi fan Tutte" . . . . . Mozart

Shirley Ann Smurthwaite, soprano
Bonnie Goodliffe, piano

III

Er, der Herrlichste von Allen . . . . . Schumann
Un Quelle Trine Morbide . . . . . Puccini

Lois Cagle, soprano
Wallace McCloy, piano

IV

Third Horn Concerto . . . . . Mozart
Rondo

Linna Barton, French horn
Patricia Christiansen, piano

V

Concerto in F minor . . . . . Handel
Grave
Allegro

Carson Sharp, trombone
Mike O'Brien, piano

VI

Quintet for Woodwinds . . . . . Haydn
Arr. by Fritz Muth

RaNae Pace, flute  Sylvia Myers, clarinet
Roy Heywood, oboe  Warren Barton, bassoon
Linna Barton, French horn

* Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

# MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Friday — May 6, 1966
1965-66 Series — No. 118

## PROGRAM*

Prelude in D-Flat Major, op. 28, no. 15 . . . . . Chopin
Merrilyn Lewis, piano

Andante et Allegro . . . . . Ropartz
L. Eugene Webb, baritone
Michael O'Brien, piano

Zuneigung . . . . . Strauss
Il Baccio . . . . . Arditi
Gayle Groo, soprano
JoLane Laycock, piano

Tregua non ho . . . . . Donaudy
Donde lieta, from La Boheme . . . . . Puccini
Lea Waddell, soprano
Kay Starr Thompson, piano

Second Concerto . . . . . Wieniawski

Allegro Moderato
Andante ma non troppo
Beverly Hill, violin
Carolyn Sappington, piano

Three Preludes for Piano . . . . . Kennan

Allegro scherzando
Lento, nello stile di un Chorale
Allegro con fuoco
Greg Jackson, piano

* Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

# WINDS AT THE Y

featuring

Wind Symphony, Ralph G. Laycock, *director*
Gaylord Durland, *trumpet*
Woodwind Ensemble, Darrel Stubbs, *director*
Trombone Quartet, Carson Sharp, *coach*
Wasatch Woodwind Quintet
Paul Pollei, *piano*
Percussion Ensemble, Robert Campbell, *coach*
Concert Band, Ralph G. Laycock, *director*

8:15 p.m.
Monday, May 9, 1966

Gerrit de Jong, Jr., Concert Hall
Franklin S. Harris Fine Arts Center

1965-66 Series No. 120

# PROGRAM

## I

Music for Agamemnon ..... Campo

Concerto for Trumpet ..... Haydn-Duthoit
ii Andante

Wind Symphony

Gaylord Durland, *trumpet*

Ralph G. Laycock, *director*

## II

Serenade ..... Strauss

Woodwind Ensemble
Darrel Stubbs, *director*
Susan Ray and Susan Johnson, *flutes*
Martha Oliphant and James Rasmussen, *oboes*
Robert Bowring and Cheryl Oliver, *clarinets*
Ardith Freeman and Alex Sutherland, *bassoons*
Duane Perry, *contra-bassoon*
Lynn Robinson, Steve Taylor, Patricia Smith and Ron Knudsen, *horns*

## III

Quatre Pièces ..... Defay
i. Choral
ii. Movement Perpétuel
iii. Lento
iv. Finale

Trombone Quartet
Carson Sharp, *coach*

Alan Johnson — Carson Sharp
Kim Bateman — Richard Ross

IV

Sextuor ..... Poulenc

i. Allegro vivace
ii. Divertissement
iii. Finale

Wasatch Woodwind Quintet

Ted Wight, *flute*
Darrel Stubbs, *oboe*
Ralph G. Laycock, *clarinet*
Glenn Williams, *bassoon*
Lynn Robinson, *horn*
Paul Pollei, *piano*

INTERMISSION

V

Toccata Marziale ..... Vaughn Williams

VI

Concertino for Percussion ..... Williams

featuring the Percussion Ensemble
Robert Campbell, *director*

Karen Baird
James Brague
Linda Hearn
Brent Laycock
Buzz Minson
Craig Paxman
Harold Hessler

VII

Petrouchka Suite ..... Stravinski-Schaefer

i. Russian Dance
ii. Dance of the Ballerina—Apparition of Petrouchka
iii. Dance of the Coachmen and Nursemaids—Finale

Concert Band
Ralph G. Laycock, *director*

# PERSONNEL

Ralph G. Laycock, *director*

*Piccolo*
Helen Carey

*Flute*
*Jo Marcune
Helen Carey
RaNae Pace
Sue Ray
Roxene Geddes
Cathy Johnson
Suzy Johnson
Lily Meiners
Margaret Geddes

*Oboe*
*Jean Hall
Martha Oliphant
Karen Taylor
Susan Broadbent
Nancy Call

*English Horn*
Jean Hall

*Eb Clarinet*
Ed Biggs

*Bb Clarinet*
*Larry Hill
Emil Geddes
Judy Asay
Kathy Kennard
Ed Biggs
*Cheryl Oliver
Carolann Walker
Jan Remley
Douglas Salin
*Bob Bowring
Judy Barton
Dan Harman
Roger Wilson
Lorene W. Durland
Merrily Harston

*Alto Clarinet*
*Mary Hodge
Sandra Bennett

*Bass Clarinet*
*R. Bruce Sundrud
Val B. Jones
Richard E. Bennett

*Contra-Bass Clarinet*
Betty Thayne

*Bassoon*
*Alex Sutherland
Ardith Freeman
Warren Barton

*Contra-Bassoon*
Warren Barton

*Alto Saxophone*
*Preston Lloyd
Michael Moulton

*Tenor Saxophone*
Ken North

*Baritone Saxophone*
Laura McClure

*Cornet*
*Gaylord Durland
Larry Wardle
Stan Knoles
*Fredrick H. Smith
Lynn S. Jacobs
William Hassel
*Ben Gonzales
Craig Nelson
Wynn Randall Witman
Leroy Darling

*Trumpet*
*Dallas Lowe
Steven Littlefield
Jim Peterson
Gary Mercer

*French Horn*
*L. Brent Christensen
Linda Eicke
Ronald L. Knudsen
Fonz Allen
Linna Barton
Joseph L. Wise
Claude Richards

*Trombone*
*Carson H. Sharp
Richard Ross
Ted E. Buttcane
Michael O'Brien
Richard L. Young
Ladd Bennett

*Baritone*
*Eugene Webb
Jim Llewelyn
Gary Barber
L. Alan Westover
Lynn Dean

*Tuba*
*James Bragues
Enes Smith
Ralph Clark
Rodney E. Harris
Kent Wilkinson

*String Bass*
Carrie Jacobs

*Timpani and Percussion*
*Karen Baird
Craig Paxman
Buzz Minson
Linda Hearn
Harold Hessler
Brent Laycock

*Celeste*
Linda Hearn

*Harp*
Carolyn Paxman

*Piano*
Bonnie Goodliffe

*Section Leaders

*Band Officers*

James Bragues, president
Fred Smith, Vice-President
Judy Asay, secretary
Jean Hall, historian
Ron Keith, publicity mgr.
Ron Knudsen, property mgr.
Brent Christensen, stage mgr.

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

# MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Tuesday — May 10, 1966
1965-66 Series — No. 119

## PROGRAM*

Son tutta duolo . . . . . Scarlatti
O liebliche Wangen . . . . . Brahms

Terry Tucker, baritone
Bonnie Goodliffe, piano

Sapphic Ode . . . . . Brahms
Lass With the Delicate Air . . . . . Arne

Carol Keddington, soprano
Eileen Wilhoit, piano

Comme raggio di sol . . . . . Caldara
Mein schöner Stern . . . . . Schumann

Martha Craig, soprano
Dave Sargent, piano

Sonata in C Minor for Oboe and Piano . . . . . Handel

James Rasmussen, oboe
Claire Hendrix, piano

Sonata No. 3 for Violin and Piano . . . . . Handel
Adagio
Allegro

Linda Lee Crawford, violin
Janet Pitts, piano

Prelude No. 20 . . . . . Chopin
Prelude No. 15 . . . . . Chopin
The Valse . . . . . Chopin

Kathleen Sommers, piano

*Jacob Bos, coordinator

COLLEGE OF FINE ARTS AND COMMUNICATIONS
BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

GARY FISHER, *tenor*

student of Ralph Woodward
and Brandt Curtis

assisted by:
Shauna Knight, *accompanist*

String Quartet:
Sharon Cook
Sharon Hintze
Myrna Lynn South
Peter DeLong

in

# GRADUATE RECITAL

6:45 p.m.

Wednesday, May 11, 1966

Henry E. Giles Museum, E-400
Franklin S. Harris Fine Arts Center

1965-66 Series No. 121a

# PROGRAM

## I

Sento nel core ..... Alessandro Scarlatti

Che fiero costume ..... Giovanni Legrenzi

Love In Her Eyes Sits Playing,
from *Acis and Galatea* ..... George Frederick Handel

Total Eclipse, from *Samson* ..... George Frederick Handel

## II

Allerseelen ..... Richard Strauss

Cäcilie ..... Richard Strauss

Rêve d'Amour ..... Gabriel Faure

Lydia ..... Gabriel Faure

## III

Vesti la giubba,
from *I Pagliacci* ..... Ruggiero Leoncavallo

## INTERMISSION

## IV

On Wenlock Edge ..... Ralph Vaughan Williams
poem by A. E. Housman

1. On Wenlock Edge
2. From Far, From Eve and Morning
3. Is My Team Ploughing
4. Oh, When I Was in Love With You
5. Bredon Hill
6. Clun

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

# UNIVERSITY CHORALE

Kurt Weinzinger, conductor

assisted by

BRASS ENSEMBLE

and

VOCAL CHAMBER ENSEMBLE

8:15 p.m.

Friday, May 13, 1966

Gerrit de Jong, Jr., Concert Hall

Franklin S. Harris Fine Arts Center

1965-66 Series No. 123

# PROGRAM

## I

Exultate Justi, Psalm XXXIII ..... Linda Viadana

Rejoice in the Lord, o ye righteous: for praise is comely for the upright. Praise the Lord with harp. Sing unto Him with the psaltery of ten strings. O sing unto Him a new song. Play skillfully with a loud noise. Rejoice.

O magnum mysterium ..... L. da Vittoria

*O greatest of mysteries and wondrous most holy event, that all living beings may see the Son of God made flesh and come to dwell among us. O beatific maiden whose most blessed body bore our Lord and Saviour, Jesus Christ. Allelujah!

Come Again, Sweet Love ..... J. Dowland

Matona, Lovely Maiden ..... O. di Lasso

Echo Song ..... O. di Lasso

assisted by the
Vocal Chamber Ensemble

## II

Three Dances ..... T. Susato

Ronde
Pavane
Salterelle

Contrapunctus I, from Art of the Fugue ..... J. S. Bach

Brass Ensemble

## III

Lacrymosa, from Requiem Mass ..... Mozart

Tearful shall be that day when there will arise from ashes guilty man to be judged. Spare him then, O God: O good Lord Jesus. Grant them rest.

Sanctus and Hosanna, from Requiem Mass ..... Mozart

Holy Lord, God of Sabaoth! Heaven and Earth are full of Thy glory. Hosanna in the highest!

O, How Blessed ..... Bruckner

As by the Streams of Babylon ..... arr. R. N. Dett

Christina Politis, *soloist*

God Is Gone Up ..... G. Finzi

## IV

Love-Song Waltzes, op. 52 ..... Brahms

1. Oh Give Answer
2. O'r the Rocks
3. Dark-eyed Maiden
4. Like the Sunset's Crimson Splendour
5. Thou Tender Trailing Ivy
6. Was Once a Pretty Tiny Birdie
7. How Sweet, How Joyous
8. When Thy Glance Is Fond and Kind

9. In Wood Embower'd
10. Oh How Soft You Murm'ring Stream
11. No, There Is No Bearing
12. Locksmith ho!
13. Bird In Air
14. Bright Thy Sheen
15. Nightingale, Thy Sweetest Song
16. Ah, Love Is a Mine Unfathom'd
17. Nay, Tarry, My Darling
18. A Tremor's in the Branches

Vocal Chamber Ensemble
Patricia Richards, Susan Young, *piano*

V

Song of the Fishermen ..... Britten
(Working Chorus from the opera, Peter Grimes)

Old Joe Has Gone Fishing ..... Britten
(Round from the opera, Peter Grimes)

VI

Shenandoah ..... arr. G. Hartley
When I Was One-and-Twenty ..... M. Kalmanoff
He's Gone Away ..... arr. J. W. Clokey
Crazy Cantata (Three Blind Mice) ..... R. R. Bennett

Rosanne T. Nielsen, *alto*
Reed Hansen, *baritone*

*Translation by J. Reuben Clark III

✦ ✦ ✦

Guest Performers

Mary Beth Roynolds, *organ*
Rosanne T. Nielsen, *alto*
Christina Politis, *mezzzo soprano*

Brass Ensemble

Carson Sharp, *trombone, instructor*
Kim Bateman, *trombone*
Alan Johnson, *bass-trombone*
Enes Smith, *tuba*

Vocal Chamber Eensemble

| *Sopranos* | *Altos* | *Tenors* | *Basses* |
|---|---|---|---|
| Melva Allred | Judy Asay | Kent Ballard | Duane Huff |
| Jean Chiapella | Joan Catmull | Dean B. Farnsworth | Dennis Miner |
| Martha Craig | Christina Politis | Gerald P. Ford | Kurt Weinzinger |
| Susan Young* | Particia Richards* | | |

*piano ensemble

University Chorale Officers

Michael Don Van Wert, *president*
Bill Hatch, *vice president*
Kay Weenig, *secretary*
Margot Walker, *Ladie's Social Chairman*
Michael Klein, *Men's Social Chairman*

# UNIVERSITY CHORALE PERSONNEL

Kurt Weinzinger, conductor
JoLane Laycock, accompanist

*Sopranos*
Connie Backlund
Janet Lea Baird
Susan Harriet Barr
Marlene Joy Bawden
Edna Marlene Black
Penny Brasher
Rhonda I. Brewer
Vickie Marie Briscoe
Judy J. Butterfield
Carolyn Ann Brehm
Dixie Burrup
Frances N. Callahan
Becky Carter
Diana Lea Cornaby
Susan Jean Cox
Linda Danell Crabb
CaroLyn Creer
Sandra L. Christensen
Betty Gene Englund
Susan Gail Enos
Pamela Jane Fraser
Leah Jane Ferguson
Patricia L. Gerun
Sandi Lee Gifford
Katherine Goodesll
Barbara Jean Gordon
Lauralee Green
Judith Ann Grimes
Linda Elaine Grover
Linda Sherry Grover
Gayle E. Griffiths
Sondra Reva Grow
Marilyn Kay Hale
Connie Lee Hamblin
Shannon Hammond
Kathryn E. Higgins
Sonja Jean Holland
Camilla Hunsaker
Joanne Harris
Valerie Lynn Harten
Phyletta Jiacoletti
Kathleen A. Johnson
Marilyn Johnson
Janet Mary Johnson
Ruth Nina Kinney
Karen Elaine Kirkland
Judy Koudelka
Marie C. Lafond
Margaret La Fontaine
Marilyn Kaye Lamb
Jolane Laycock
Helen A. Leonhardt
Hannelore M. Limpert
Danielle Lunt
Gina Eleanor Lovett
Ruth Ann Magleby
Lizabeth Leah Masters
Karen Maughan
Carolyn J. Mortensen
Luanne McClellan
Edith Ann Millward
Sumiko Narita
Darla Gaye Noble
Louana Nelson
Sharon Rose Orton
Janet Pace
Lynnette Peterson
Mary Diane Peterson
Vickie D. Peterson
Linda Denise Petrone
Christine Phillips
Nancy Lee Porter
Cynthia Bell Phillips
Tamara M. Quick
Lynda Gail Reid
Sandara Richards
Wendy Richins
Kay Rogers
Carolyn Rounds
Floa Ranae Robison
Diane Rose
Christine Savage
Roberta Schofield
Bicky Smith
Saundra Smith
Nedra Snelson
Janet Stout
Pamela Streeter
Lorna Striebel
Karin Stringer
Sandra Sweetland
Barbara Sauer
Trudy Taylor
Carolyn Thomas
Brenda Tuckett
Judith Turner
Leanne Veylvpek
Lana Walker
Michelle Welcker
Lynda Wheeler
Nora Wilson
Donna Witter
Joanne Woody
Jeanne Whitlock
Helga Wilborny
Wiane Wilson
Jeanne Williams
Joana Williams
Polly Zindel

*Altos*
Linda Alder
Mckell Allred
Susan Anderson
Wendy Ashton
Lauralee Baker
Hazel Benson
Susan Billins
Betty Black
Cherlyn Breretan
Marcia Broderick
Melody Babcock
Marilyn Beecher
Sandra Belcher
Barbara Cass
Mary Collins
Cheryl Corly
Ellen Cornwall
Bonnie Davies
Patricia Dixon
Margaret Durham
Joan Fitzgerald
Edith Clegg
Rosarunde Fehlberg
Diane Gilbert
Maren Gimsa
Margie Glines
Leslie Grampp
Regena Grismore
Joan Gerrard
Jeanne Hammond
Chere Hansen
Naomi Hansen
Patricia Hatch
Carol Hermansen
Kristine Hofstedt
Linda Hostetter
Launa Houskeeper
Lela Jarman
Rebecca Jeppson
Judy Johnson
Margaret Johnson
Connie Kemsley
Linda Knudson
Rita Johnson
Cherilyn Lundwall
Pearl King
Rita Johnson
Laura Luther
Cynthia Lewis
Karen Lewis
Marcia Masters
Kathleen McInnis
Nancy Miller
Alene Montgomery
Ruth Moody
Lana Nebeker
Judy Owens
Cheri Lynn Ostler
Karla Peck
Carol Peine
Carla Peterson
Donna Peterson
Marianne Pike
Marian Pearson
Laura Lee Sanford
Pamela Sindel
Kathleen Smart
Rosanne Smith
Mary Afton Stanley
Sharon Steglich
Melanie Stringham
Janice Strong
Irene Sudweeks
Christine Tolman
Inez Tracy
Susan Warr
Kay Warren
Elsa Weenig
Leila Wert
Karen Wood
Patricia Wynder
Joanne Warr

*Tenors*
David Ashby
Thomas Baxter
Dennis Campbell
Richard Circuit
Joseph Clark
Raymond Conover
Stanley Dilworth
James Grant
Elwyn Hayes
Harold Hopkins
Eileen Jensen
Robert Long
Donald Mangum
Michael Smith
Jack D. Smith
Clifford Thompson
Michael Van Wert
Wayne Walker
Phillip Williams

*Basses*
Douglas A. Andrews
Grant Bagley
Bilyl Blimes
Curtis Bohi
Carter Burke
John Bushman
Kim Beckstead
Larry Boulter
Robert Canaan
Stuart Collyer
Michael Eyring
Robert Fletcher
Jack Gilbert
James Granquist
James Green
Reed Hansen
David Hill
Garold Hines
Steven Jensen
Dee Lafaun Johnson
Michael Klein
James Lemon
Arnold Logie
Norman Maxfield
James Monroe
Vernon Moon
Stephen Nelson
David Pratt
Neil Rice
John Riggle
John Rainer
Ernest Rees
David Rich
Gary Sheldon
Jon Sabourin
David Shorten
Norman Smith
Forrest Wood

BRIGHAM YOUNG UNIVERSITY

DEPARTMENT OF MUSIC

presents

# STUDIO RECITAL

4:00 p.m.
Saturday, May 14, 1966

Madsen Recital Hall
Harris Fine Arts Center

STUDENTS OF HELEN RICHARDS

PROGRAM

No, no, non si speri! . . . . . Carissimi
The Alpine Shepherdess . . . . . Rossini

Maureen Darr, soprano
JoLane Laycock, piano

The Violet . . . . . Mozart
The Lilac Tree . . . . . Gartlan

Nadine Maxfield, soprano
Ann-Marie Marquardson, piano

Beloved Strand . . . . . Gluck
The Little Damozel . . . . . Novello

Nila Rae Thatcher, mezzo-soprano
Helen Patten, piano

Voi che sapete, from "Le Nozze di Figaro" . . . . . Mozart
Tell Me O Blue Sky . . . . . Giannini

Linetta Faye Miller, soprano
Cindy Green, piano

Mondnacht . . . . . Schumann
Batti, batti, O bel Masetto, from "Don Giovanni" . . . . . Mozart

Martha Craig, soprano
Dave Sargent, piano

Voi lo sapete, from "Cavalaria Rusticana" . . . . . Mascagni
The Bitterness of Love . . . . . Dunn

Connie Brooks, soprano
JoLane Laycock, piano

Into the Night . . . . . Edwards
I Got Plenty O' Nuttin', from "Porgy and Bess" . . . . . Gershwin

Nelden Maxfield, baritone
JoLane Laycock, piano

I Am Like a Remnant . . . . . Carpenter
The Sleep That Flits On Baby's Eyes . . . . . Carpenter

Pamela Sharp, soprano
Bonnie Goodliffe, piano

Che farò senza Euridice, from "Orfeo" . . . . . Gluck

Morgen Hymne . . . . . Henschel

Judith Weinzinger, mezzo-soprano

Kurt Weinzinger, piano

Dove sono, from "Le Nozze di Figaro" . . . . . Mozart

Oh For a March Wind . . . . . Head

Anne Butler, soprano

Ann-Marie Marquardson, piano

Sull'aria, duet from "Le Nozze di Figaro" . . . . . Mozart

Anne Butler, Lea Waddell

Kay Starr Thompson, piano

How Do I Love Thee . . . . . Lippè

Signore, ascolta!, from "Turandot" . . . . . Puccini

Lea Waddell, soprano

Kay Starr Thompson, piano

Ave Maria, from "Otello" . . . . . Verdi

Trepak, from "Songs and Dances of Death" . . . . . Mussorgsky

Carol Ann Torsak, soprano

Bonnie Goodliffe, piano

Le rève de des Grieux, from "Manon" . . . . . Massenet

Miranda . . . . . Hageman

James Dunaway, tenor

Shauna Knight, piano

Und ob die Wolke, from "Der Freischütz" . . . . . Weber

Ouvre ton coeur . . . . . Bizet

Clare Johnson, soprano

Bonnie Goodliffe, piano

Stella del mariner, from "La Gioconda" . . . . . Ponchielli

Love's Philosophy. . . . . Quilter

Orvilla Stevens, mezzo-soprano

Wallace McCloy, piano

Every Flower, duet from "Madame Butterfly" . . . . . Puccini

Clare Johnson, Orvilla Stevens

Wallace McCloy, piano

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

# WOMEN'S CHORUS

MAUGHAN MCMURDIE, *conductor*

8:15 p.m.

Monday, May 16, 1966

Gerrit de Jong, Jr., Concert Hall

Franklin S. Harris Fine Arts Center

1965-66 Series No. 125

I

As From the Earth a Flower Grows ..... Monteverdi
Wir eilen mit schwachen, doch emsigen Schritten ..... Bach
Veni, Creator Spiritus ..... Berlioz
Jesu, the Very Thought of Thee ..... Wald

II

Sonata, op. 28 ("Pastoral") ..... Beethoven
Allegro

Marybeth Reynolds, *piano*

III

Neath An Oak Tree ..... Nin
A Song of Music ..... Hindemith
Three Russian Peasant Songs ..... Stravinsky
On Saints Days in Chigisakh
Ovsen
The Pike

INTERMISSION

IV

Lieder and Romanzen, op. 44 ..... Brahms
Love Song
The Bridegroom
Barcarole
Questions
The Miller's Maid
The Nun
Behold, The Roses Are Blooming
The Mountains Are Steep
The Trees by the River
O Shouldst Thou Pass
The Bride
March Night

V

Wind of Heaven ..... Donovan
A Far Island ..... Rorem
Daybreak ..... Broadhead
Dame Durden ..... Rowley

## WOMENS CHORUS PERSONNEL

Maughan W. McMurdie, *conductor*
Mike Suzuki, *graduate assistant*
Marybeth Reynolds, *accompanist*

## CHORUS OFFICERS

Ann Pehrson, *president*
Sue Morrison,*vice president*
Patricia Burke, *secretary-treasurer*

*First Sopranos*
- Carolyn Burnham
- Jenifer Camp
- Susan Corbett
- Annette Hammer
- Margaret Holyoak
- Helen R. Jones
- Verla LaBrue
- Sue Morrison
- Cynthia Peckham
- Ann Pehrson
- Jan Rice
- Nancy Robertson
- Jana Roestenburg
- Phyllis Snow
- Leslie Sorensen
- Janet Tait

*Second Sopranos*
- Charlotte Adams
- Carol Pabcock
- Karen Bodily
- Lana Burden
- Sandy Frailey
- Diana Kest
- Linda Miller
- Linda Moody
- Edra Lynn Munns
- Peggy Ransom
- Sharon I. Robinson
- Colleen Scott
- Jeana Stowell
- Gay Todd

*First Altos*
- Janet Bowen
- Joan Bringhurst
- Pat Burke
- Neola Clemens
- Cheryl Cozzens
- Ida Gardenhire
- Barbara Gill
- Annette Hale
- Susana Hutchings
- Janet Larsen
- Shirley Luce
- Lorraine Parker
- Ann Peyton
- Toby Purviance
- Marybeth Reynolds
- Sharon Rowsell
- Shelia Sorensen
- Karen Sponseller
- Joanne Warr

*Second Altos*
- Afton Bentley
- Leona Lee Brown
- Lois Colley
- Bebe Hammond
- Robin Hood
- Marian Pearson
- Camille Robins
- Diane Schoville
- Ann Shepardson
- Karleen Smith
- Mary Woodberry

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

# LATE AFTERNOON CHAMBER MUSIC

4:10 p.m.
Monday, May 16, 1966

Franklin and Florence Jepperson Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1965-66 Series No. 128

# PROGRAM

Trio No. 7 in Eb (K. V. 498) ..... Mozart

Kegelstatt-Trio

Douglas Isaacson, *clarinet*
Karen Lynn, *viola*
Arthur Barnes, *piano*

Adagio for Strings ..... Barber

*First Violins*
Robert Galbraith
Teresa Saunders
Beverly Hill
Dale Johnson
Cheralyn Olsen

*Second Violins*
Wynette Jones
Mark Jasinski
John McKea
Linda Cropper
Virginia Phillips

*Celli*
Cheryl Schow
Peter DeLong

*Violas*
Karen Lynn
Dan Blakeslee
Irene Hatton

*Bass*
David Ward

A Requiem in Our Time ..... Eino Rautavaara

*Trumpets*
Robert Bray
Douglas Wing
Fred Smith
Gaylord Durland

*Horns*
Lynn Robinson
Patricia Smith
Fonz Allen
Linna Barton

*Trombones*
Carson Sharp
Richard Ross
Kim Bateman

*Tuba*
James Brague

*Percussion*
Robert Campbell
Craig Paxman

Douglas Isaacson, conductor

# AFTERNOON OF JAZZ

Monday — May 16, 1966

1965-66 Series — No. 128

Ringin' 'n Swingin' . . . . . Sammy Nestico

Second Time Around . . . . . James Van Heusen

Meet Benny Bailey . . . . . Quincy Jones

Contemporary Jazz Ensemble

Shadow of Your Smile . . . . . Johnny Mandel

Once Upon a Summertime . . . . . Jackson-Miller

Cherlyn Olson, vocalist

Quiet Nights . . . . . Antonio Carlos Jobim

Happy Faces . . . . .

Contemporary Jazz Ensemble

Never Say 'No' . . . . . Preston Kies

| Trumpets | Trombones |
|---|---|
| Stan Knoles | Cordell Chipman |
| Bob Bray | Richard Ross |
| Doug Wing | Kim Bateman |
| Gaylord Durland | Ted Buttcane |
| Fred Smith | Jim Bragne |

| Saxes | Rhythm |
|---|---|
| Ed Biggs | Bob Campbell, drums |
| Ron Hanson | Jerry Jackman, bass |
| Doug Keeler | Rich Pinnell, guitar |
| Ken North | Dave Eyre, piano |
| Emil Geddes | Preston Kies, piano |

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

# MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Tuesday May 17, 1966
1965-66 Series No. 129

## PROGRAM*

Meditation On An Old Bohemian Choral . . . . . Suk

Anne Beus, violin — Irene Hatton, viola
Jill Thatcher, violin — Diane Kirkham, cello

Italian Serenade . . . . . Wolf

Cynthia Vance, violin — Janet Smith, viola
Teresa Sanders, violin — Leta Boyer, cello

Concerto in B Minor . . . . . Vivaldi

Allegro
Largo
Allegro

Alyson Funk, violin I — Cheryln Olson, violin III
Ann Williams, violin II — Darlene Cook, violin IV

*Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

# Chamber Orchestra
# Symphony Orchestra
# And Student Soloists
# in
# Concerto Concert

8:15 p.m.
Wednesday, May 18, 1966

Gerrit de Jong, Jr., Concert Hall
Franklin S. Harris Fine Arts Center

1965-66 Series No. 130

# PROGRAM

Violin Concerto No. 2 in E Major ..... Bach
Allegro

Robert Galbraith, violin
BYU Chamber Orchestra
Ralph G. Laycock, conductor

Concerto in A Major, K. 622 ..... Mozart
Adagio

Judy Asay, clarinet
BYU Chamber Orchestra
Ralph G. Laycock, conductor

Prelude to *Aida* ..... Verdi

Ellis Worthen, student conductor
Symphony Orchestra

Piano Concerto No. 3 ..... Prokofieff
Andante: allegro

Patricia Brewer, piano
Don L. Earl, guest conductor

INTERMISSION

Presentation of
BRIGHAM YOUNG UNIVERSITY
MUSIC DEPARTMENT AWARDS
1965-66

Concerto for Piano and Orchestra ..... Khachaturian
Allegro ma non troppo e maestoso

Lynn Dean, *piano*
Symphony Orchestra
Crawford Gates, conductor

Poem for Flute and Orchestra ..... Griffes

Jo Marcune, *flute*

Concerto No. 1 for Piano and Orchestra in Eb Major ..... Liszt

Arthur Barnes, *piano*

The student conductor and soloists on this evening's concert were winners of a competition for BYU music students held last fall.

ROBERT GALBRAITH

Mr. Galbraith is a sophomore student from Atherton, California. He is a music education major with emphasis on organ, however, he has also demonstrated his fine ability as a violinist and trombonist this year. He has studied violin with Effie Keldson, William Galbraith, Jacob Krachmalnick, and currently with David Dalton.

JUDY ASAY

Miss Asay is a junior student from Salt Lake City majoring in Music Education. She has studied with such teachers as Val P. Heindricks, of the Denver Symphony; William H. Hill of UCLA; and Prof. Ralph G. Laycock and Jacob Bos at Brigham Young Unievrsity. She has played first chair clarinet in the Denver All-City Orchestra and Band under Glenn C. Beinum of Northwestern University.

ELLIS WORTHEN

Presently working on a Ph.D. degree in music theory, Mr. Worthen has an extensive background in music. At Carbon High School and the College of Eastern Utah in Price, Utah, he was in the A Cappella Choir, Mixed Chorus, Male Chorus, Concert Band and Orchestra, as well as a professional dance band. At BYU he has participated in Varsity Band, Concert Band, and Opera Workshop. For the past five years he has taught vocal and instrumental music in public schools in Idaho and Utah.

PATRICIA BREWER

A graduate student from Salt Lake City, Miss Brewer has been studying piano since the age of four. She graduated from BYU in 1965 with a B.A. in Music and has been teaching private piano on the staff since 1962. She is a graduate assistant this year working on a Master of Music degree. While at BYU he studied with Reid Nibley, Robert Smith, Gladys Gladstone, and Joseph Kliass. She would eventually like to teach on the college level.

LYNN DEAN

Mr. Dean has been studying piano since he was six years old. He studied with LaVar Jensen, professor of piano at Snow College, for about ten years. While at BYU he is currently studying with Robert Smith. He won the Junior College Division Talent Contest at Utah State University in 1962, as well as placed second in the Farm Bureau Talent Contest at the Utah State Fair.

JO MARCUNE

Miss Marcune is a freshman in music education. She has studied flute since she was 11 years old. She studied with such teachers as Julius Baker, Paul Revzi, and is presently studying with Eugene Foster. She has served as flute and ensemble specialist at the BYU Music Clinic during the summer.

ARTHUR BARNES

Mr. Barnes is a native of Arco, Idaho. He has received his education at Brigham Young University where he is presently working on a Master of Music degree. While at BYU he has studied with Reid Nibley, Gladys Gladstone, and Joseph Kliass.

## CHAMBER ORCHESTRA

Ralph G. Laycock, director

*Violin*
Robert Galbraith, *concertmaster*
Judy Nelson
Ann Williams
Dale Johnson
Sharon Hintze
Virginia Philips
Mark Jasinski
Teresa Sanders
Wynnette Jones

*Viola*
Dan Blakeslee, *principal*
Janet Smith
Myra Palmer

*Cello*
Mary Beth McCombs
Cheryl Schow

*Bass*
David Ward
Carrie Jacobs

*Flute*
Jo Marcune
Helen Carey

*Bassoon*
Ardith Freeman
Alex Sutherland

*French Horn*
Lynn Robinson
Steven Taylor

*Harpsichord*
JoLane Laycock

## SYMPHONY ORCHESTRA

Crawford Gates, director

*First Violins*
Karen Lynn, *concertmistress*
Judy Nelson
Robert Galbraith
Teresa Sanders
Beverly Hill
Ann Beus
Ann Williams
Sharon Cook
Edith Larsen
Lora Sue Hancock
Dale Johnson
Margaret Simmons
Myra Palmer
Cherlyn Olson
Virginia Philips
Sue Pyper
Darlene Cook
Mary Ann Palmer

*Second Violins*
Wynette Jones, *principal*
Gayle Amundsen
John McKea
Rebecca Gehring
Betty Jeanne Gunn
Carolyn Sappington
Carl Palmer
Denise Marshall
Allison Funk
Anne Smith
Gerry Grossnickle
Linda Cropper
Georgia Law
Dorothyanne Fulton
Mark Jasinski
Barbara Bitner
Julia Monson
Susan Beck

*Violas*
Dan Blakeslee
Janet Smith
Coleen Smith
Darlene Williams
Lorraine West
Marlin Criddle
Nancy Schow
Steven Day
Irene Hatton

*Cellos*
Janenne Lamm
Cheryl Schow
Leta Boyer
Diane Kirkham
Kathy Bird
Roseanne Callister
Sylvia Hatch
Janice Edens
Peter de Long

*Basses*
David Ward
Carrie Jacobs
Vicki Enders
Tim Stanley
Jim Bevans

*Flutes*
Jo Marcune
Helen Carey
Susan Ray
Susan Johnson

*Oboes*
Martha Craig
Carla Baier
Aric Johnson
James Rassmussen

*Clarinets*
Judy Asay
Larry Hill
Cheryl Oliver
Robert Bowring

*Bassoons*
Alex Sutherland
Ardith Freeman
Leland Coleman

*Horns*
Brent Christensen
Linna Barton
Yeo Bai Lee
Patricia Smith
Lynn Robinson
Brad Mason

*Trumpets*
Gaylord Durland
Stanley Knoles
Doug Wing

*Trombones*
Carson Sharp
Richard Ross
Kim Bateman

*Tuba*
Enes Smith

*Percussion*
Karen Baird
Carl Williams
Gar Jensen
Gaylene Gunn

### CONDUCTORS 1965-66

Crawford Gates
Lawrence Sardoni
Ralph Laycock
Don Earl
Richard Ballou
John Halliday
Kurt Weinzinger

### ORCHESTRA OFFICERS

Carl Palmer, *president*
Dan Blakeslee, *vice-president*
Mary Beth McCombs, *secretary*
Mark Jasinski, *manager*
Darlene Williams, *librarian*

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

# AN EVENING OF CHAMBER MUSIC

with

Faculty Soloists

Barbara Williams, *violin*

David Dalton, *viola*

Nina de Veritch, *cello*

8:15 p.m.

Friday, May 20, 1966

Franklin and Florence Jepperson Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1965-66 Series No. 131

# PROGRAM

Prelude and Fugue in D Minor, K. 404a ..... Bach-Mozart

Trio, op. 20 ..... Anton Webern

Sehr langsam

Trio ..... Jean Françaix

Allegretto vivo

Scherzo: Vivo

Andante

Rondo: Vivo

## INTERMISSION

Trio in C Minor, op. 9, no. 3 ..... Beethoven

Allegro con spirito

Adagio con expressione

Scherzo: Allegro molto e vivace

Finale: Presto

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

# MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday — May 11, 1966
1965-66 Series — No. 132

## PROGRAM*

Variations on Mein Junges Leben Hat Ein End . . . . . Schweelinck
Julina Hart, harpsichord

Minuet . . . . . Bach
Musette . . . . . Bach
Two Part Invention No. 3 . . . . . Bach
Gar Jensen, xylophone & marimba
Harold Hessler, xylophone & marimba

Rudimental Snare Drum Solos . . . . . Traditional
Carl Williams, snare drum

Konzert in es dur für Fagot . . . . . J.C. Bach
Allegro spirituoso
Alex Sutherland, bassoon
Dan Harrison, piano

Leave Me, Loathsome Light . . . . . Handel
Divinités du Stix . . . . . Gounod
Heidi McKenzie, soprano
Dan Harrison, piano

Pastorale . . . . . Stravinsky
La Danza . . . . . Rossini
Katherine Rich, soprano
Ruth Thomson, piano

Andante et Allegro . . . . . Ropartz
L. Eugene Webb, baritone
Michael O'Brien, piano

* Jacob Bos, coordinator

OPERA IN THE AFTERNOON

Monday May 16, 1966

1965-66 Series No. 132

# Hand of Bridge

By Samuel Barber

Cast:

David . . . . . Paul Broadhead
Geraldine . . . . . Kristine Commendant
Bill . . . . . David Williams
Sally . . . . . Lea Waddell

Staff:

Director . . . . . Dean Mitchell
Accompanist . . . . . Susan Broadhead

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

TWENTY-SECOND ANNUAL

# Summer Music Clinic

**SOUVENIR PROGRAM**

(1965-66 Series, Nos. 140, 141, 142, 143, 144, 145, 146)

Harris Fine Arts Center, Provo, Utah July 25-August6, 1966

# MUSIC CLINIC FACULTY AND STAFF

Richard E. Ballou, Clinic Director
Jes Barry, Saxophone and Ensemble Specialist
James Brague, Tuba and Baritone Specialist, Drum Majoring
Robert Campbell, Percussion and Theory, Stage Band Director
David Dalton, Director, Clinic Chamber Players, Viola Spec.
Ralph Gochnour, Utah Symphony Orchestra, Flute and Ensemble Sp
J. J. Keeler, Organ and Music Theory
Karen Keller, Voice Specialist
Janene Lamm, Cello and Ensemble Specialist
Ralph G. Laycock, Co-Director Symphony, Director, Directors Ba
Jo Raquel Marcune, Flute and Ensemble Specialist
Maughan McMurdie, Director, Piano Ensembles, Clinic Chorus
Roger Miller, Voice Specialist
Carson Sharp, Trombone and Ensemble Specialist
Darrel Stubbs, Oboe and Ensemble Specialist
Karen Welch, Baton Twirling Specialist
Ormon Weight, President, Utah Music Educators, Association,
Director, String Orchestra, Violin Specialist
Dow Young, Utah Symphony Orchestra, Clarinet and Ensemble Spec
Al G. Wright, Director, Symphonic Band, Music Education Spec.
Louis Lane, Associate Conductor Cleveland Orchestra, Director,
Clinic Symphony Orchestra
Richard P. Condie, Director Mormon Tabernacle Choir
Preston Larsen, Organ and Music Theory
Grant Elkington, Marching Band, Music Education Consultant
Glacy de Oliveria, Piano and Ensemble Specialist
Glenn Williams, Bassoon and Ensemble Specialist
Richard Nibley, Director String Orchestra, Violin Specialist
Richard Barker, String Bass and Ensemble Specialist
Derral Siggard, Director Concert Band and Cadet Band
Glenn Fifield, Director Concert Band and Cadet Band
LeRoy Gibbons, French Horn and Ensemble Specialist
Ronald Keith, Trumpet and Ensemble Specialist
Maxine Lefever, Percussion and Ensemble Specialist
Neil Weight, Trumpet and Ensemble Specialist
Ken Green, Stage Band Director
Judy Asay, Clarinet Specialist

MUSIC TEACHERS AND SUPERVISORS

L. Kay Barney, Western High School, Las Vegas, Nevada
Wes Barry, Orem High School, Orem, Utah
Marriner L. Beckstead, Clark High School, Las Vegas, Nevada
Dean Black, Brigham Young University, Provo, Utah
Lurae A. Brinkerhoff, Marsh Valley High, Pocatello, Idaho
Steven Cameron, Lincoln Jr. High School, Orem, Utah
Leon J. Castleton, Malad Schools, Malad, Idaho
Burgess T. Crandall Jr., La Grande High, La Grande, Oregon
Mary K. Davis, Kearns Elementary Schools, Kearns, Utah
Wayne Davis, Wadesboro High School, Wadesboro, North Carolina
Richard R. Devey, Lehi Jr. High School, American Fork, Utah
Lucille Evans, Spanish Fork High School, Spanish Fork, Utah
Robert W. Evans, Spanish Fork High School, Spanish Fork, Utah
Boyd E. Goble, Gunnison Valley High School, Gunnison, Utah
Ken Green, Morningside High School, Inglewood, California
Ronald Griggs, Tintic High School, Eureka, Utah
Harmon R. Hatch, Springville High School, Springville, Utah
Al Hollis, South Summit High School, Kamas, Utah
Boyd M. Hunter, American Fork High School, American Fork, Utah
Vernon Johansen, North Sanpete High School, Mt. Pleasant, Utah
Douglas Keeler, Monticello High School, Monticello, Utah
Wayne Lytle, Clark County Schools, Las Vegas, Nevada
Charles J. Parker, Rock Springs High School, Rock Springs, Wyo.
Gene Slayter, Springfield High School, Springfield, Oregon
Chester Stone, Church College of Hawaii, Laie, Hawaii
Ormon R. Weight, Granite School District, Salt Lake City, Utah
Bryce J. Wilson, Huntington High School, Huntington, Utah
J. Chapman Wooten, Basic High School, Henderson, Nevada
Gladys Wright, Klondik High School, W. Lafayette, Indiana
Lawrence Wright, Provo High School, Provo, Utah
Kent Van Wagenen, Jim Bridger Jr. High School, Las Vegas, Nevada

PROGRAM (No. 140)

Thursday July 28, 1966, 8:15 p.m., Madsen Recital Hall

Harris Fine Arts Center

FACULTY ARTISTS

David Dalton, Coordinator

Contrapunctus I from the Art of the Fugue ..... J. S. Bach

Suite ..... Jean Defaÿ
Final

Carson Sharp, Trombone
Richard Ross, Trombone
Larry Wright, Bass Trombone
Alan Johnson, Bass Trombone

Concerto in D Minor ..... C.P.E. Bach
Allegro Molto

Jo Marcune, Flute
Tonia Marcune, Piano

Three Hymns ..... Ralph Vaughan-Williams
Lord! Come Away!
Come Love, Come Lord
Evening Hymn

Brandt Curtis, Tenor
David Dalton, Viola
Maughan McMurdie, Piano

Quintet, op. 71 ..... L.V. Beethoven
Rondo:Allegro

Jo Marcune, Flute
Judy Asay, Clarinet
Darrel Stubbs, Oboe
Glenn Williams, Bassoon
LeRoy Gibbons, Horn

Eulogy ..... Richard Barker

Jo Marcune, Flute
David Dalton, Viola
Richard Nibley, Violin
Janene Lamm, Cello
Cynthia Vance, Violin
Richard Barker, Bass

Piece in A Minor ..... J. Edward Barat

Derral Siggard, Clarinet
Janis Siggard, Piano

Praeludium and Allegro ..... Fritz Kreisler

Richard Nibley, Violin
Glacy de Oliveira, Piano

Concert Etude, op. 49 ..... Alexander Goedicke

Glenn Fifield, Cornet
Janis Siggard, Piano

Mazeppa, Trancendental Etude No. 4..... Liszt

Glacy de Oliveira, Piano

Trio ..... Francis Poulenc
Lent-Presto
Andante Con Moto
Rondo: tres vif

Darrel Stubbs, Oboe
Glenn Williams, Bassoon
Paul Pollei, Piano

PROGRAM (No. 141)

Friday July 29, 1966, 8:15 p.m., Concert Hall

Harris Fine Arts Center

THE DIRECTORS BAND

Ralph G. Laycock, Director

The Matador, Paso Doble ..... A. Young

Saraband and Fantasia ..... Gottleib Muffat

The Dragoons of Villars ..... Maillart-Barnes

The Negev ..... Edward Edelson

1. Diaspora
2. Return

Margaret Suite ..... Luigi Zaninelli

1. The City By Night
2. The City By Day
3. A Little Girl Filled with Sadness
4. A Little Girl Filled with Joy

Rhapsodie Modernata ..... Albert O. Davis

Folk Suite ..... William Grant Still

2. Deep River

For Children ..... Bela Bartok-Finlayson

1. Dance Song
2. Play Song
3. Reveler's Song

Hail To The Fleet ..... Richard Malty

PROGRAM (No. 142)

Wednesday August 3, 1966, 6:30 p.m., Recital Hall

HARRIS FINE ARTS CENTER

SMALL ENSEMBLE CONCERT

Three D nces ..... T. Susato

1. Ronde
2. Salterelle
3. Pavane

Steve Hartin, Trombone
Paul Losee, Trombone
Robert Brand, Trombone
Brian Hofheins, Trombone

Three Pieces for Brass and Organ ..... Keddington*

1. Toccata
2. Theme and Variation
3. Final

Crawford Gates, Conductor
Gordon Keddington, Organ
Larry Bastian, Trumpet
Doug Wing, Trumpet
Richard E. Ballou, French Horn
Carson Sharp, Trombone

Hymn to the Night ..... Richard Donovan

A Girls Garden ..... Randall Thompson

Chorus of Girls Voices

Grand Trio for Three Flutes ..... Beethoven

Deborah Nelson
Jewelene Ryan
Kory Vincent

*Premier Performance

Trio No. 6 in D Major ..... Haydn

Allegro

Joan Larsen, Violin
Linda Christensen, Cello
Ruth Ann Knight, Piano

Prelude and Fugue in D Major ..... J. S. Bach

Clay Christensen, Organist

Three Marches ..... Beethoven

Terri Tolley, Pianist
Cheryl Tolley, Pianist

Second Sonata ..... Mozart

Ruth Ann Knight, Pianist
Carolyn Harris, Pianist

Charge of the Hussars, Op. 140, No. 3 ..... Spindler

Wendy Page, Pianist
Shauna Christensen, Pianist
De Ann Whitney, Pianist
Randy Johnson, Pianist

Slavonic Dances, No. 2, Op. 46,

Rebecca Richens, Pianist
Ren Anderton, Pianist

Serenade in D Minor, Op. 44 ..... Dvorak

Jon Bush, Oboe
Wayne Potts, Oboe
Michael Shea, Clarinet
Chris Olson, Clarinet
Tonia Marcune, Bassoon
Margo Etough, Bassoon
Roger Billings, French Horn
Gregg Isbell, French Horn
Linda Christensen, Cello
Jerry Jackman, String Bass

Ecossaise ..... K. Trane

David Walters, Clarinet
Chris Olson, Clarinet
Robert Brian Olson, Clarinet
Steve Olson, Clarinet

Trio in G. Minor, Op. 15 ..... Smetana

Moderato Assai

Cynthia Vance, Violin
Stanley Green, Cello
Carolyn Harris, Piano

Quintette pour instruments a vent ..... Taffanel

Allegro con moto

Deborah Nelson, Flute
Jon Bush, Oboe
Mike Shea, Clarinet
Tonia Marcune, Bassoon
Gregg Isbell, French Horn

PROGRAM (No. 143)

Thursday August 4, 1966, 8:15 p.m., Concert Hall

Harris Fine Arts Center

CLINIC CHAMBER PLAYERS

David Dalton, Director

Concerto Grosso in G. Minor, op. 6, no. 6 ..... Handel
Largo Affettuoso
A tempo giusto
Musette:Larghetto
Allegro
Allegro

Summer, op.8, no. 2 From The Four Seasons..... Vivaldi
Allegro non molto
Adagio
Presto

Cynthia Vance, Violinist

SUMMER

In the harsh season scorched by the sun,
Languish man and flock, and the pine is set afire;
The cuckoo begins to call, and soon after,
The turtle-dove and the goldfinch are heard singing.

Zephyr sweetly blows, but Boreas suddenly
Enters into a contest with its neighbor;
And the little shepherd weeps, for he fears
The awesome threatening storm, and his fate;

To his tired limbs rest is denied
By the fear of lightning, awesome thunder,
And the furious swarm of flies and hornets!

Alas, his fears are justified.
The sky is filled with thunder and lightning
And hail cuts down the proud grain.

**********

## STRING ORCHESTRA

Ormon Weight and Richard Nibley, Directors

Short Overture for Strings ..... Jean Berger

Impromptu ..... Jean Sibelius

The Incurable Romantic ..... Richard Nibley
From "Set of Three"
Violin Soloist--The Composer

Plink Plank Plunk ..... Leroy Anderson

## INTERMISSION

## CADET BAND

Glen A. Fifield and Derral Siggard, Directors

Youth Band Festival (March) ..... Howard E. Akers

Grand Finale ..... Bach-Gordon

Early English Suite ..... Duncombe-Finlayson

Do-Re-Mi (From the Sound of Music) ..... Rodgers-Warrington

PROGRAM (No. 144)

Friday August 5, 8:15 p.m., Concert Hall

## CONCERT BAND

Derral L. Siggard and Glen A. Fifield, Directors

Emblem of Unity (March) ..... J. J. Richards

Chester (Overture) ..... William Schuman

Themes From Offenbach ..... arr. C. W. Johnson

Trumpets Ole ..... Frank D. Cofield

Ballet Egyptian ..... Luigini-Bennett

Beaded Belts (March) ..... Frank Erickson

**********

## SYMPHONIC BAND

Al G. Wright and Ralph G. Laycock, Directors

Diamond Jubilee Concert March ..... K. L. King

Symphony No. 3 for Band ..... Giannini

1. Allegro Energico
2. Adagio
4. Allegro Con Brio

Chelsea Suite ..... Thielman

Valdres Norwegian March ..... Hanssen

Prelude to the Third Act of Kunihild..... Kistler

Danza Final ..... Ginastera

INTERMISSION

THE DIRECTORS BAND

Ralph G. Laycock, Director

Selections to be announced

PROGRAM (No. 145)

Saturday August 6, 7:30 p.m., Concert Hall

Harris Fine Arts Center

## CLINIC CHORUS

Richard P. Condie and Maughan McMurdie, Directors

Sing Unto God ..... Handel

Sircut Cervus ..... Palestrina

A Cloud of Witnesses ..... Lockwood

Say Ye to The Righteous ..... Thompson

Of The Fathers Love Begotten ..... Chenoweth

## INTERMISSION

## SYMPHONY ORCHESTRA

Louis Lane and Ralph G. Laycock, Directors

Oberon, Overture ..... Weber

The Unanswered Question ..... Ives

Finlandia ..... Sibelius

Danses Polovtsiennes for Orchestra and Chorus ..... Borodin

Louis Lane, Conductor

DIRECTORS BAND PERSONNEL

Ralph G. Laycock, Conductor

PICCOLO
Jo Marcune

FLUTES
Collen Carey
Jo Ann Johnson
Mary K. Davis
Linda Laycock
Kathy Lee
Ann Smyth

CLARINETS
Judy Asay
Cheryl Oliver
Don Caldwell
Michael Shea
Jeannie Wallace
Burton Needles
David Walter
Steven B. Cameron
Chris Olson
Brian Olson
Rick Ingram

OBOES
Jon Bush
Wayne Potts

Eb CLARINET
Kaye Hammond

BASS CLARINET
James Brague
Kathy Gallagher
Wayne Lytle

CONTRA BASS CLARINET
Jon May
Frances Swasey

BASSOONS
Tonia Marcune
Glenn Williams

ALTO SAXOPHONES
Dennis Arnst

TENOR SAXOPHONES
LeRoy Gibbons

CORNETS AND TRUMPETS
Richard R. Devey
Ron Keith
Chester Stone
Marriner L. Beckstead
W. Chapman Wooten
Ron Griggs
Leon J. Castleton
Lynn A. Sampson

FRENCH HORNS
Wayne Davis
Gregg Isbell
Claude Richards
David Bartholomew
Eric Sanderson
Jim Hammond

TROMBONES
Larry Wright
Bob Evans
Lurae Brinkerhoff
Charles Parker
Richard Ross

BARITONES
Richard T. Armstrong
Allen J. Hunsaker
Timothy P. Leary
Robert M. Grow

TUBAS
Russell Donkin
Earl Ashurst
Douglas Stevens

PERCUSSION
L. Kay Barney
Peter Bartmus
Bill Asay
Sherry Werner
Paul Nibley

SYMPHONY ORCHESTRA

Louis Lane, Ralph G. Laycock, Directors

FLUTES
Deborah Nelson
Jewelene Ryan
Kory Vincent

OBOE
Jon Bush
Wayne Potts
Susan Spencer

ENGLISH HORN
Jon Bush

CLARINET
Dan Caldwell
Chris Olson
Michael Shea
Steve Olson

BASSOON
Tonia Marcune
Margo Eatough

FRENCH HORN
Roger Billings
Gregg Isbell
Claude Richards
David Bartholomew
Daniel Palmer
Eric Sanderson

TRUMPET
Mike Armstrong
Sondra Young

TROMBONE
Richard Ross
Steve Hortin

BASS TROMBONE
Alan Johnson

TUBA
Charles King

PERCUSSION
Bill Asay
Lenard Wing
David Vincent
Linda Laycock

VIOLIN I
Cynthia Vance
Craig Rollins
Joan Larsen
Kevin Rollins
Dan Orgill
Linda Karel Haldeman
Gerald Omer
Jan Garrett
Carolyn Wright
Bonnie Bruderer
Christine Nokleby
Geri Butler
Penny Hubbard
Nancy Flint
Wayne Lytle
Maribeth Cook

VIOLIN II
Margaret Ray
Denise Hintze
Denice Gardner
Kristine Petty
Becky Peterson
Myriel Tenney
Sylvia Mitchell
Lark Przybyla
Sylvia Dunkley
Stephanie Skandros
Claudia Laycock
Gina Kronstadt
Michael Nibley
Ruth Ann Nielsen
Will Heider

VIOLA
Carol Lamm
Marsha Barratt
Cathy Carrier
Terry Ann Compton
Denise Ruth Price

CELLO
Stanley Green
Linda Christensen
Linda Kronstadt
Renee Jolley
Janenne Lamm

STRING BASS
Claudia Lund
Jerry Jackman
William Snyden Everit
Linke Hebrew
Richard Robins
Lee Johnson

TIMPANI
Craig Paxman

PICCOLO
Jo Ann Johnson

CLINIC CHAMBER PLAYERS

David Dalton, Director

VIOLIN I
Cynthia Vance
Darlene Sanders
Craig Rollins
Gerald Omer

VIOLIN II
Joan Larsen
Chris Nokelby
Denise Hintze

VIOLAS
David Hamilton
Karen Lynn

CELLOS
Stanley Green
Linda Christensen

STRING BASS
Claudia Lund

HARPSICHORD
Carolyn Harris

# CLINIC CHORUS PERSONNEL

Richard P. Condie, Maughan McMurdie, Directors

SOPRANOS
Craig S. Howe
Sylvia Christensen
Sharol Bea McArthur
Lorna Kofford
Margie Moulton
Anne Whiting
Suzanne Hubbard
Ilene Harvey
Cynthia Curtis
Ann Blanchard
Jaleen Steed
Roberta Pace
Kathleen Richardson
Merlene Palmer
LaBelle B. Barry
Marie Tolley
JaNeil Westover
Kathlee Brown
Pat Brown
Marie Bishop
Rebecca Richens
Ellen Anderson
Bertie Howell
Kaleen Faull
Janice Oldroyd
Ivan Henniger
Diane Young
Nola Jean Smith
Mary Hubbard
Sandra Nielson
Beth Black
Valerie Soderborg
Cathy Morgan
Allyson Kest
Florence McLaws
Donna Rae Anderson
Michele Robertson
Helen Robertson
Marty Ridge
Kari Kaye Anderson
Mary Ruth Barton
Bonnie Haacke
Mary Ann Griffiths
Carolyn Dredge
Linda Moody
Carolyn Thomas
Janet Peterson
Margaret Lee
Linda Nebeker
Lucille Evans
Julia B. Sharp
Judy Asay
Cleo Powell
Beverly Noakes
Barbara Gibb
Ann Smyth
Rena J. McBride
Marie Biorge

ALTOS
Carey Barney
Lucinda Green
Lucy Black
Karen Moss Price
Andrea Browne
Janice Keeler
Susan Pursley
Sherry Redd
Vicki G. Sexton
Virginia White
De Ann Whitney
Ruth Anne Knight
Gaylen Clayton
Jeannie Bartschi
Dale Heaton
Cheryl Tolley
Terri Tolley
Mary Merkley
Ginger Minor
Kathleen Allen
Geri Lyn Sorensen
Leila Wert
Karen Fossum
Marian Pearson
Marilee Thacker
Sharon Thacker
Shauna Christensen
Marian Jeppesen
Gayle Lancaster
Cosette Vance
Nancy Sue Davenport
Helen Steed
Susanne Halls
Fonda Ellinger
Sylvia Stevens
Mary Kay Lyman
Phillip W. Lowe
Liane Jones
Diana Mackelprang
Nedra Syme
Linda Heaton
Hannah Feild
Meredith Mortensen
Phyllis Jenson

Carolyn Harris
Celia Harris
Jennifer Lewis
Mary Louise Richards
Russell Bartmus
Elaine Black
Jeannette Phillips
Karen Daunis
Sally Ann Jones
Sharon Wyant
Jan Jensen
Rosemary Ridge
Manalynn Hastings
E. DaLee Clegg
Ruth Ann Parish
Janet Rutledge
Katy Weston
Peggy Neibaur
Suze Willett
Betty Burgess
Wendy Page
Miriam Carey
Carey Mitchell
Connie Taylor
Rena Bowring
Ellen Nielson
Shauna Skinner
Philip Graviet
Mary Searle

TENOR
Dennis Myrup
Stephen Gates
Kenneth Hughes
Gregg Olson
Mike Stevens
Gary Olson
Gerald A. Hoffhiens
Robert H. Tate, Jr.
Louis Carr
Val Steed
Bob Brand
Greg Eatough
Bobby Lowe

Gordon Stephens
Tim Williams
Paul Terry
Bruce Palmer
Dennis Evans
Fred Meyer
Kortney Stirland
Mike Wlripple
Marian Lerajier
Keith Lowrey
Michael Campbell
Des Yarrington
Roy L. King
Dennis Yarrington
Richard Totton
Cheryl Ryan
Alice Gillenwater
Lyle Moss
Gordon Startup
Gary D. Ford
David F. Crockett
Tag Elliott
Ronnie Stark
Bill Spence
Steven Turner

BASSES
Michael J. Reeves
Kent Jacobsen
W. Craig Burrell
Allen Hunsaker
Kent Van Wagenen
Kay Barney
Lyle Heaton
Richard L. Fairbanks
W. Dea Montague
Jack S. Meyerhoffer
Dennis Kim Burton
Reed B. Embley
Randy Johnson
Chris Laycock
David Poulson
Paul Bartholomew
Courtnew D. Syme

Pat Prinster
Bob Shedd
Floyd P. Jenkins
Tom Nibley
Mike Leavitt
Dan Vassilaros
Ned Waite
Robert Rhien
Dale Bond
Richard Armstrong
George Aaron Jr.
W. Chapman Wooten
Russell Wilson
George Brown
Keith Lowrey
Low Slater
Bruce J. Cook
James Palmer
Richard A. Lindgr
Ray Blatter
Lamar R. Laws

CADET BAND PERSONNEL

Glenn Fifield, Darrel Siggard, Directors

FLUTES
Mary Louise Richards
Lorna Joyce Kofford
Carey Barney
Donna Rae Anderson
Michele Robertson
Helen Robertson

CLARINETS
Karen Daunis
Jim Cox
Greg Eatough
Mary Ruth Barton
Craig S. Howe
Kari Kaye Anderson
Marian Frazier
Mary Lynn Christensen
Kathy Pulley

OBOE
Terri Tolley
Martha Ann Ridge
Peggy Swenson

ALTO SAXOPHONES
Russell Bartmus
Marilee Thacker

TENOR SAXOPHONES
Sylvia Stevens

BARITONE SAXOPHONES
Sharon Thacker

CORNETS
Keith Lowrey
Reed Gardner
James Burton
Bobby Lowe
Dennis Myrup
Gary Olson
Florence McLaws
Steven Turner
Bill Spence
Lance Whetten
Jim Barry
Paul Terry
Pat Prinster
Steve Mumpower

FRENCH HORNS
David Parry
Louis Carr
Hugh Syme
Leif Hanson
Scott Killpack

TROMBONES
Max Swenson
Tim Williams
Mark Garvin
Philip Graviet
Gordon Stephens

TUBAS
Kirk Garvin
Dale Heaton

PERCUSSION
Dennis Kim Burton
Sam Foster
Mark R. Evans

STRING ORCHESTRA PERSONNEL

Ormon R. Weight, Richard Nibley, Directors

FIRST VIOLINS
Kevin Rollins-Concert Master
Linda Karel Haldeman
Daniel P. Orgill
Gerald Omer
Jan Garrett
Geri Butler
Nancy Flint
Penny Hubbard
Carolyn Wright
Bonnie Bruderer
Ruth Ann Nielsen
Christine Nokleby
Jennifer Lewis
Val Steed

SECOND VIOLINS
Becky Peterson-Principal
Denise Hintze
Sylvia Mitchell
Todd Compton
Sylvia Dunkley
Kristine Petty
Denise Gardner
Lark Przybyla
Claudia Laycock
Stephanie Skandros
Michael Nibley
Gina Kronstadt
Susan Palmer
Nola Smith
Mary Hubbard
Brett Howe
Miriam Carey
Stephen Gates
Denise Hintze

VIOLAS
Marsha Barratt
Denise Price
Cathy Carrier
Terry Ann Compton

CELLI
Linda Kronstadt
Renee Jolley
Kenneth Hughes
Carey-Mitchell
George Brown

BASSES
Claudia Lund
Jerry Jackman
Bill Everet
Linke Hebrew
Lee Johnson
Richard Robins

# CONCERT BAND PERSONNEL

Glenn Fifield, Darrel Siggard, Directors

FLUTES
Lorna Shumaker
Dan Weaver
Suzanne Hubbard
Linda Nebeker
Kathleen Allen
Mary Searle
Anne Whiting
Marie Biorge
Ilene Harvey

CLARINETS
Mike Stevens
Sherry Lidd
Diane Young
Kathleen Sisler
Janice Keeler
Susan Pursley
Marie Bishop
Sylvia Christensen
Greg Smith
Mary Kay Lyman
Sharol Bea McArthur
Marvin Smith
Roger Worral
Nedra Syme
Diana Mackelprang
Connie Taylor
Ellen Nielson
Rena Bowring
Liane Jones

OBOES
Brian Dabling
Kortney Stirland
Margie Moulton

ALTO SAXOPHONES
Michael Campbell
Dale Bond

TENOR SAXOPHONES
Mike Cunningham

BARITONE SAXOPHONES
Reed B. Embley

BASS CLARINETS
Cheryl Ryan

CORNETS AND TRUMPETS
Dan Vassilaros
Grant Nissen
Ned Waite
Robert Rhien
Cory Jones
Lyle Heaton
Mike Weripple
Fred Meyer
Victor Gordon
Richard Martin
Sherry Gordon
Dallan Sohm
Jim Alverson
Scott Paulson

FRENCH HORNS
Tom Nibley
Lorraine Shields
Russell Wilson
Wendy Page
Mike Leavitt
Ray Elliott

TROMBONES
John Barry
Arden Kerr
Mike Ostler
Meredith Mortensen
Chris Laycock

BARITONES
Lyle Moss
Paul Bartholomew

TUBAS
Steve Robinson
Bill Williams

PERCUSSION
Bill Asay
Sherry Werner
Dave Baker
Lenard Wing

# SYMPHONIC BAND PERSONNEL

Al G. Wright, Director

FLUTES
Deborah Nelson
Jewlene Ryan
Diana Burnett
Kory Vincent
Kathy Lee
Ann Smyth
Rena McBride
Connie Stewart
Jaleen Steed
Mryiel Tenney

CLARINETS
Michael Shea
David Walter
Chris Olson
Brian Olson
Steve Olson
Kaye Hammond
Andrea Browne
Ron Smith
Jan Jensen
Rosemary Ridge
Kristean Watters
Kathy Gallagher
John G. Patersen
Valerie Soderborg
Linda Heaton
Cathy Morgan
Keith Hill
Rand Marcus
Marcia Croft
Frank Musgrave
Rick Ingran
Eugene Kolding

OBOES
Jon Bush
Wayne Potts
Susan Spencer
Katy Weston
Ken Hill

BASS CLARINETS
Ron Stark
Dan Caldwell

CONTRA BASS CLARINETS
John Mae
Frances Swasey

BASSOONS
Tonia Marcune
Margo Eatough
Hannah Field

ALTO SAXOPHONES
Dennis Arnst
Richard Tolton

TENOR SAXOPHONES
John Borrowman
Tom Mabey

BARITONE SAXOPHONE
Kraig Christensen

CORNETS AND TRUMPETS
Mike Armstrong
Bruce Palmer
Emery Anderson
Sondra Young
Kurt B. Walker
Mike Hunt
Don Gifford
Kent McMackin
Lynn Sampson
Tom Mills
Earl Thomas

FRENCH HORNS
Eric Sanderson
Gregg Olson
Linke Hebrew
David Bartholomew
Barbara Pulley
Steve Sorensen
Jim Hammond

TROMBONES
Alan Johnson
Jerry Lowe
Steve Hortin
Paul Losee
Alan Nielson
Bob Brand
Bill Taylor
Bryan Hofheins

TUBAS
Russell Donkin
Earl Ashurst
Charles King
Douglas Stevens

PERCUSSION
Harold Hendrickson
Ray Smith
Peter Bartmus
David Vincent
Shawnda Peterson

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

KAREN ANN S. GRIGGS, *soprano*

student of Prof. Kurt Weinzinger
and
Dr. Ralph Woodward

assisted by Marilee Swift, *piano*

in

# SENIOR RECITAL

7:00 p.m.

Wednesday, August 10, 1966

Franklin and Florence Jepperson Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1965-66 Summer School Series No. 1

# PROGRAM

I

Where the Bee Sucks ..... Dr. Arne

O Willo, Willo, Willo! ..... Anon.

A Pastoral ..... Carey

II

Quel squardo sdegnosetto ..... Monteverdi

Vaghissima sembianza ..... Donaudy

Laudamus te from *Mass in B Minor* ..... Bach

III

Der Ring ..... Schumann

Vergebliches Ständchen ..... Brahms

Nun wandre, Maria ..... Wolf

IV

Deh vieni, non tardar, from *Marriage of Figaro* ..... Mozart

V

Clair de Lune ..... Fauré

Mandoline ..... Fauré

C'est le joli printemps ..... Poulenc

Chansons du clair tamis ..... Poulenc

VI

Two Songs ..... Hindemith

Image
Beauty touch me

At the Well ..... Hageman

Brigham Young University

College of Fine Arts and Communications

Department of Music

presents

Gwyn Howell Harris, soprano

student of Flora Nielsen

assisted by Dan Harrison
and Karen Otteson

in

Senior Recital

8:15 p.m.

Friday, August 12, 1966

E-400

Harris Fine Arts Center

Program

I

Art Thou Troubled . . . . . Handel

Man Is For the Woman Made . . . . . Purcell

Tu lo sai. . . . . Torelli

Rugiadose, odorose . . . . . Scarlatti

II

Herbstlied . . . . . Mendelssohn

Wie Melodien Zieht Es Mir . . . . . Brahms

Liebhaber in allen Gestalten . . . . . Schubert

III

Les Berceaux. . . . . Fauré

Après un Rêve . . . . . Fauré

Romance . . . . . Debussy

IV

Tutti fior, from Madama Butterfly . . . . . Puccini

Un bel di, from Madama Butterfly . . . . . Puccini

V

Let My Song Fill Your Heart . . . . . Charles

A Blackbird Singing . . . . . Head

He's Goin' Away . . . . . Niles

Lady Moon. . . . . Edwards

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